

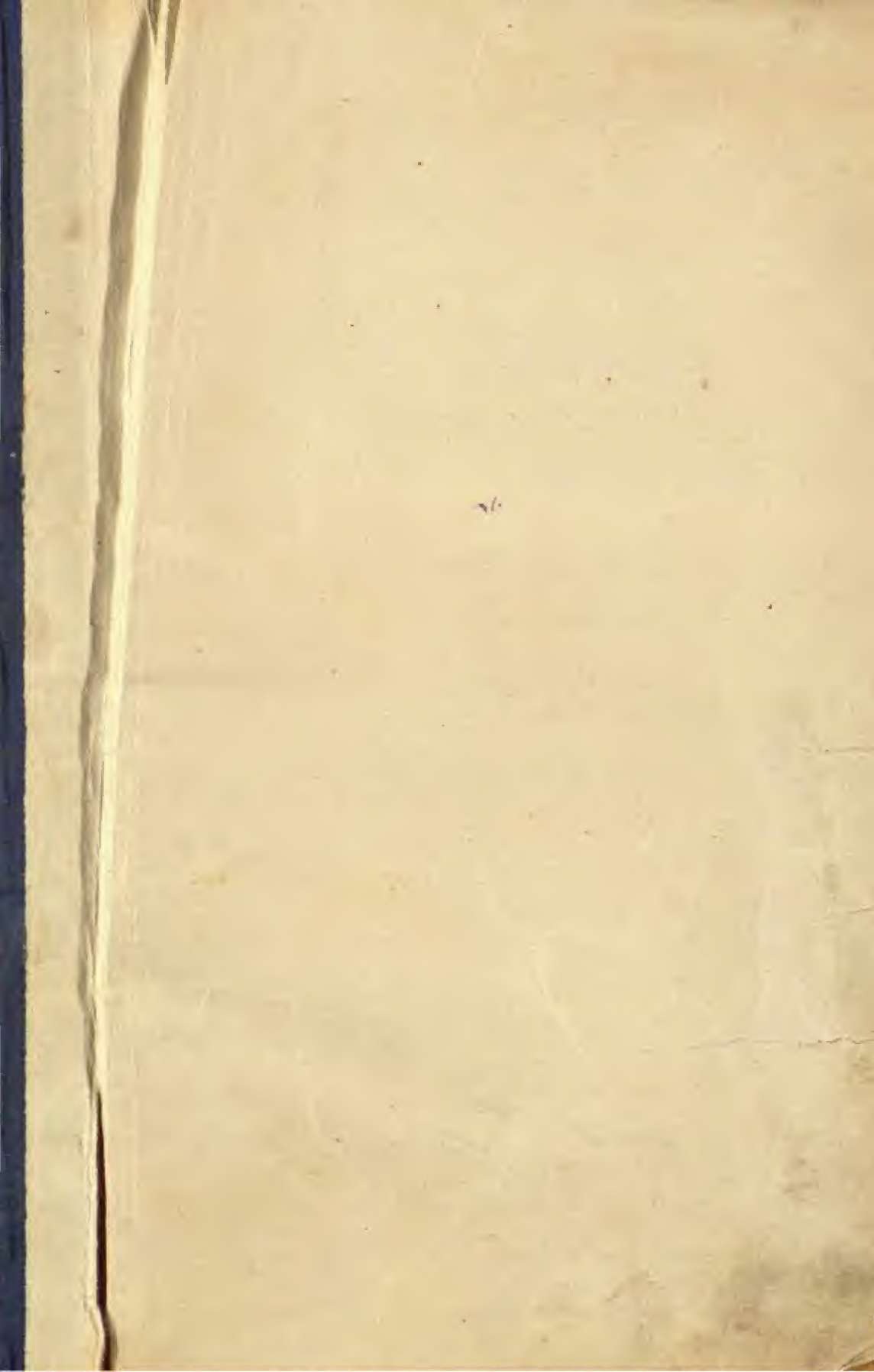
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MATHURA MUSEUM CATALOGUE

PART III

JAINA TIRTHANKARAS AND
OTHER MISCELLANEOUS FIGURES

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BY

VASUDEVA S. AGRAWALA

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CATALOGUE OF THE MATHURA MUSEUM

BY

VASUDEVA S. AGRAWALA, M. A., Ph. D., D. LITT.,

Supdt., National Museum of India, New Delhi.

This revised edition of the *Catalogue of the Archaeological Museum at Mathura* by Dr. J. Ph. Vogel (Allahbad 1910) was prepared during my curatorship of the Mathura Museum, incorporating all the later antiquities also (excepting a few unimportant medieval ones) added between the years 1910 and 1939.

Its publication by the U. P. Government was held up owing to War, and subsequent years also did not give hope of an early measure to bring it out. I have therefore taken an opportunity to print it through the pages of the *Journal of the U. P. Historical Society* which specialises in presenting the basic material relating to the art, history and archaeology of the Uttara Pradesh.

The scheme of publication is as follows :

- I. Buddha and Bodhisattva Images, *JUPHS.*, 1948, pp. 42-98.
- II. Brahmanical Images in Mathura Art, *JUPHS.*, 1949, pp. 102-210.
- III. Jaina Tirthankaras and other Miscellaneous Figures, *JUPHS.*, 1950 (being printed here).
- IV. Architectural Pieces, *JUPHS.*, 1951 (to follow).
- V. Supplement. This will include the sculptures added from 1940 to 1950, and will be published in *JUPHS.*, 1952.

As indicated in the Previous Volume, the scheme of numbering is two-fold. References like B 1, B 2, B 3, etc., beginning with a letter of the alphabet are according to Dr Vogel's *Catalogue*, but the order of antiquities has been rearranged to suit the chronological classification of the present edition. Dr. Vogel's descriptions have been mostly retained except for such revised identifications, additions and alterations as seemed necessary. Numbers like 490, 272, 276, 291, etc., are from the manuscript Accession Register of the Mathura Museum. Inscribed sculptures are indicated by an asterisk.

I. JAINA TIRTHANKARA IMAGES

(a) Dated Images of the Kushāna Period

*B 71.—Stele (ht. 1' 10") carved with a nude Jina figure standing on each of its four sides. Three of these figures have haloes and the fourth has a broken Nāga hood. All four figures have a symbol in the centre of the chest. On the four corners of the pedestal are figurines of human devotees, facing both ways. Their hands are missing. There is a square mortice in the top of the stone. On the lower rim of the base along the four sides runs an inscription in one line, which was first published by General Cunningham and re-edited by M. Boyer.

(a) [Saṃ] 5 he 4 di 20 [asya purvāyām K [oṭiya]

(b) [gaṇā] to Uchenagarito sākḥāto Bam [h]adā[sikāto] [kulāto]

(d) M[i]hila tasya śiṣhyo aryyo . . . (e) rvaritanā.

"[In the year] 5, the 4th month of winter, the 20th day, on that [date specified as] above . . . out of the [Koṭiya] gaṇa, the Uchenagara sākḥā, the Brahmadāsika kulā . . . Mihila—his disciple, the reverend" Line (e) is illegible.

The sculpture was found in the Kaṅkālī Tīla and preserved in the Delhi Municipal Museum till October 1907 when it was transferred to the Mathurā Museum. (Cunningham, *A. S. R.*, Vol. III, p. 31, plate XIII, no. 3; Boyer, *J. A.*, series IX, Vol. XV. p. 574.)

*1565—Fragment (ht. 5") consisting of the pedestal of a seated Jina image, inscribed on the upper rim. On the front of face *dharma-chakra*, six worshippers and defaced lions.

Text

Sa 30 3 grī 3 di 10 asmi kṣaṇe vāchaka aryyana . . .

(left side) śiṣha

"In the year 33, on the 10th day of the third month of the summer season, at this time, disciple of the preacher Ārya".

The year would fall in the reign of Huvishka. The sculpture was obtained from the Ranipura Mohalla near Dig Darwāza, Mathurā City.

*B 70.—Stele (ht. 1' 10½") carved with a nude Jina figure standing on each of the four sides. Three of these figures have a halo and the fourth has a seven-headed Nāga-hood. All four figures have a symbol in the centre of the breast. On the four corners of the pedestal are figurines of devotees facing both ways. There is a round mortice in the top of the stone. The base is broken. Along the three entire sides runs an inscription in two lines. The lettering on side *b* is partly, and that on *c* wholly, lost.

The inscription which was first brought to notice by General Cunningham and re-edited by Professors Buhler and Luders, runs as follows :—

- a* 1. *Siddham* [sam] 35 *he* 1 *di* 12 *asya purvāyam, Koṭi* (*yato*)
 2. *gāyāto Brahmadaśikato Uchenakarito*
b 1. *Śr[i]grihāto sa . . .*
 2. [sha]ni[bha]
d 1. *bodhi-labdhāe Viśh[*n]udeva prati--*
 2. *sarva-sat[tvā]nam hita-sukha[ya].*

"Success ! [In the year] 35, the first month of winter, the 12th day on this [date specified as] above, [at the request of out of the Kottiya [*gana*], the Brahmadaśika [*kula*], the Uchchānāgari [*śākha*] the Śrigriha [*sambhoga*] for the welfare and happiness of all creatures."

The sculpture was found in the Kankali Tila and preserved in the Delhi Municipal Museum till October 1907 when it was transferred to the Mathurā collection. Cunningham, *A.S.R.*, Vol. III. p. 20, no. 2 and plate. Buhler, *Almanach der Wiener Akademie der Wissenschaften*, Vol. XXXVII, p. 266; *Vienna Oriental Journal*, Vol. I, p. 176 no. 5 and Vol. IV, p. 171 and Luders, *Ind. Ant.*, Vol. XXXIII, p. 36, no. 5).

*B. 29.—Fragment (ht. 1') consisting of the legs and upper part of the pedestal of a Jina (?) seated crossed-legged in meditation. The relief on the front face of the pedestal evidently represented a wheel with four worshipping figures who are holding bunches of flowers as offerings. Only the heads are partly preserved. On the raised rim over the front relief runs an inscription in two lines 1' 4" in length; the last portion of the first line and almost the entire second line are destroyed. It reads :—(1) *Mahārājasya Devapatrasya Huvishkasya r]ā]jya-sa(m)* 50 *he*. 3 *di*. [2] , (2) *vaha* *boṭha sa gha ne*. "In the reign of the king, His Majesty Huvishka, in the

year 50, in the third month of winter, on the second day.....
” This inscription shows the image to belong to the
 Kushāṇa period.

The stone which had been set up by a subordinate in the Public Works Department to protect a culvert on the high road through cantonments was rescued by Mr. Growse (*Mathurā*, p. 165, and *Ind. Ant.* Vol. VI, pp. 217 and 291, No. 11.)

*490. Fragment (ht. 1'-4") of a Tirthāṅkara image consisting only of the legs in *padmāsana* and hands in *dhyānamudrā*. On the pedestal is a Dharmachakra placed on a dwarf pilaster being worshipped by eight figures who appear to be donors. The image represented the Tirthāṅkara Vardhamāna and was set up on the advice of a teacher of the Kōṭṭiya *gaṇa*. The pedestal bears an inscription of three lines in Kushāṇa Brāhmī and was edited by R. B. Daya Ram Sahni in the *Epigraphia Indica*, Vol. XIX, page 67 (*Seven Inscriptions from Mathurā*).

Text.

1. *Om Siddha (m) sa (m) 80 4 va 3 di 20 5 etasmi purevaya (m) Damitrasya dhit (u) Okha-*
2. *rikāye kuṭubīṇiye Dalāye dānām Vardhamāna-pratimā pratihāpitā*
3. *gaṇato Kōṭṭiyāto (ba).....s(ya) Satyasenas (yu)..... dharavṛdhisya ni (rvartana*)*

Translation.

“Om Success ! On the 25th day of the 3rd (month) of the rainy season, in the year 84, on this occasion as specified, (this) image of Vardhamāna, a gift of Okharikā, the daughter of Damitra, and Data (Sanskrit Datta), the wife of a householder, was set up under the advice of.....Satyasena and.....dharavṛdhi, of the Kōṭṭiya-*gaṇa*.”

According to Mr. Sahni the name Okharikā also occurs in a Mathura inscription of the year 299 (*Ind. Ant.*, Vol. XXXVII, p. 33 and pl. facing p. 66). In case the two Okharikās are identical, the year 84 of Kushāṇa era (= 162 A. D.) would be equal to the year 299 of the older era, which must have thus commenced in 137 B. C.

The pedestal was obtained from a *sādhu* living in a *baghichā* near Kāṅkalī Tīlā, which must have been its original find-place.

*B 2.—Image (ht. 3' 3½") of a Jina seated cross-legged in meditation (Skr. *dhyāna-mudrā*). Head and left arm missing. *Śrivatsa* symbol in centre of chest and symbols in the palms of the hands and on the soles of the feet. Relief on front of pedestal defaced. Inscription in two lines on rim over front relief. It was first published by Professor Dowson, corrected by Cunningham and re-edited by Professor Luders who reads :

1. *Siddham Mahārājasya Vāsudevasya sam 83 gri. 2 di. 16 etasya purvaye Senasya*

2. *[dhi]tu Dattasya vadhuye Vya.....cha...sya gandhikasya Kuṭumbiniye Jinadāsiya pratimā.*

"Success ! In the year 83 of Mahārāja Vasudeva. in the second [month of] summer, on the 16th day, on that [date specified as] above, an image, the pious gift of Jinadāsi, the daughter of Sena, the daughter-in-law of Datta, the wife of the perfumer Vya . cha..."

The image was preserved at the Allahabad Public Library till December 1907 and perhaps originates from the Kāṅkālī Tīla.

(Dowson, *J. R. A. S. N. S.*, Vol. V. p. 184, No. 6 ; Cunningham, *A. S. R.*, Vol. III, p. 34, No. 16 ; Buhler *V. O. J.*, Vol. IV, p. 324 ; Luders, *Ind. Ant.* Vol. XXXIII, p. 107, No. 21.)

*B 3.—Image (ht. 2' 8½") of a Jina seated cross-legged in meditation. Head and left arm missing. *Śrivatsa* symbol in centre of chest and symbols on the palms of the hands and soles of the feet. Relief on front of pedestal defaced. Fragmentary inscription in one line on rim over front relief which reads, *Siddham Sam 83. gri. 2, di. 25 [etaye purvaye]* "In the year 83, in the second [month of] summer, on the 25th day....." The date proves that the image was made in the reign of the Kushaṇa king Vāsudeva. Cf. above sub B. 2.

It was preserved at the Allahabad Public Library and came perhaps originally from the Kāṅkālī Tīla.

(Cunningham, *A. S. R.*, Vol. III, p. 34, No. 17.)

*B 4.—Image (ht. 2' 10") of the Jina Ādinātha or Rishabhānātha seated cross-legged in meditation. Head and arms missing. Halo with scalloped border partly preserved. *Śrivatsa* symbol in centre of chest, and wheel symbols on the palms of the hands and soles of the feet. The relief on the front face of the pedestal represents a wheel of the law (Skt. *dharma-chakra*) placed on a pillar. It is being worshipped by ten human devotees, both male

and female, of whom two are kneeling at the foot of the pillar, whilst the others are standing, some carrying flowers as offerings and others folding their hands in the attitude of adoration. The two ends of the relief are occupied by lions standing.

The sculpture was carved in the reign of the Kushāṇa king Vāsudeva, as appears from the inscription of three lines, two above and one beneath the front relief. It reads.—

1. *Siddha[m] Mahār [ā] jasya r[ā]jā tir [ā] jasya Devaputra-sya [Shāhi] V[ā] sudevasya rājya-sa [m] vatsare 84 grishmamāse dei 2*

2. *di 5 etasya pur[vā]yām Bhaṭadattasya Ugabhinakasya vadhūe Aindrasya kuṭubinie Kotabhavāe.*

3. *Bhagavato Arhato Rishabhasya pratimā pratishṭhāpita Dha-rasahasya kuṭub [i]nie—mi—gutta-Kumāra [da] tasya nirvarttana.*

“Success! In the reign of the king, the king of kings, His Majesty [Shāhi] Vāsudeva, in the year 84, the 2nd month of summer, the 5th day, on that [date specified] above, Koṭabhavā, the wife of Ainnra, the daughter-in-law of Bhaṭadatta Ugabhinaka has erected an image of the Lord the Arhat Rishabha at the request of Kumārada tta———.

This image was discovered in November 1908 by Pandit Radha Krishna on the bank of the Balabhadra Kund, where it was being used as a grinding stone. He subsequently secured it for the Museum. (Vogel, *Catalogue* 1910, Plate XI. Cf. *J. A. S. B. N. S.*, Vol. V., p. 6, no. VIII). On loan from the Government of India. (Bachhofer, *Early Indian sculpture*, p. 35, Vol. II, pt. 101.)

*B 5.—Image (ht. 2' 7½") of a Jina seated cross-legged in meditation (Skr. *dhyāna-mudrā*). Head and arms broken; sculpture otherwise damaged. Symbol of wheel on the palms of the hands and soles of the feet. On front of the pedestal is a relief representing a wheel placed on a trident which is being worshipped by six lay devotees of whom the two nearest it are kneeling, while the others are standing. At the sides a lion couchant with head turned outward. On the pedestal there is an inscription, considerably mutilated, which consists of two lines (2' 2" in length), one over and the other under the relief. Some more letters are traceable beneath the second line.

The inscription was first edited by Cunningham and subsequently by Buhler. Cunningham's facsimile proves that some letters have

disappeared since its discovery. These have been placed between round brackets.

1. *Sava* (90 va.)[*Ku*]*tu*[*m*]*banie D(i)nasya vadhūya*
2. *Ko*[*tti*yāto] *ga*(*nā*)*to* [*Pa*]*va*(*ha*)*kāto kulāto Majhamato*
sākhā(to) sanikaya Bhatibalāc (tha)bhani—
3. *ye d*[*ā*]*na*[*m*]

According to Cunningham, this image was found in the Kaṅkāli Tīla (*A. S. R.*, Vol. III, p. 33, No. 19; Buhler, *Ep. Ind.*, Vol. II, p. 205 No. 22.)

(b) UNDATED KUSHĀṆA IMAGES, BOTH INSCRIBED
AND UNINSCRIBED

B 8.—Image (ht. 2' 5") of a Jina (?) image seated cross-legged in the attitude of meditation (Skr. *dhyaṇa-mudrā*). Find-place unknown.

B 9.—Torso (ht. 1' 10½") of a Jina (?) image seated cross-legged in the attitude of meditation (Skr. *dhyaṇa-mudrā*). Find-place unknown.

B 12.—Image (ht. 1' 11") of a Jina seated cross-legged in meditation (Skr. *dhyaṇa-mudrā*). Head missing. On front of pedestal a devotional scene, a wheel placed on a pillar, worshipped by three men, four women and a child. On both ends a lion to front. Find-place unknown.

*B 13.—Image (ht. 1' 7½") of a Jina seated cross-legged in meditation (Skr. *dhyaṇa-mudrā*). Head missing. Arms broken. On front of pedestal a relief, much defaced, representing a wheel being worshipped by male and female devotees. On each end a lion to front, that to the proper left broken. Over relief traces of an inscription. The image probably belongs to the Kushāṇa period. Find-place unknown.

*B 14.—Fragment (ht. 7") of a statuette of a Jina seated cross-legged in the attitude of meditation on a throne supported by two lions. On the front side of the pedestal is a wheel with three male worshippers on right side and three females on the left. On the upper rim is an inscription which is continued on the proper left side of the pedestal. It reads :—

Front side : *Siddham Vāchakasya Datta-sishyasya Sihasya*
ni(vartanā) "Success! (at the
request) of the preacher Siha (Skr. *Siṃha*) the
pupil of Datta.....

The portion on the left side reads :—

line 1- *Si . , mātra*

line 2- *pittro raja*

line 3- *cha dānam.*

On paleographical grounds the sculpture is to be assigned to the later Kushāṇa period. It was found at the Kankālī Tīlā. (Growse, *Mathurā* p. 118 ; *Ind. Ant.*, Vol. VI., p. 219, no. 8 ; JASB. Vol. XLVII, (1878), Pt. I., p. 119 ; plate XX (inscription erroneously described as that of No. B. 15) Buhler, *Ep. Ind.*, Vol. I., p. 383, note 60 ; Luders, *Ind. Ant.*, Vol. XXXIII, p. 154, No. 33.)

B. 16.—Statuette (ht. 1' 4½") of a Tirthamkara seated cross-legged in the attitude of meditation on a throne supported by a pair of lions. Between these lines are four figures, mostly defaced, worshipping a wheel. The main figure has a circular halo with scalloped border round the head, and the *śrīvatsa* symbol in the centre of the chest. The soles of the feet also are marked with symbols. On each side stands an attendant figure, with an elaborate head-dress.

It was purchased by Pandit Radha Krishna from a Khattri, Girdhar Lal by name, who is said to have found it in the Jamnā near the Gokaraṇ Mahādev Temple. On loan from the Government of India.

*B. 17.—Statuette (ht. 10") of a Jina seated cross-legged on a throne supported by two lions. There is a wheel and four worshippers on the front side. On the rim over this relief is an inscription continued on the proper left facet. It reads .—

Front side—*Jadasya dhitu Dhamamitrassa Vadhūye*

Left side—line 1—*Dhimabodhiya dānam*

The name Jada, probably the same as Joda appears on railing pillars J 21 and J 48.

The lower rim of the pedestal has two letters reading.....
yedhi.....

*B. 18.—Statuette (ht. 10") of a Jina seated in *dhyanamudrā* on a throne supported by two lions, between which are two male and two female figurines worshipping a wheel placed on a pillar. On the rim is an inscription which is continued on the proper left side of the image. It reads :—

Front rim—*Koṭṭikato gaṇato vachhalikato ku—*

Left side L. 1.—*lato vadha*

L. 2.—*patimāye*

L. 3.—*dhitu-vachhasya*

L. 4.—*choḍasya*

L. 5.—*deva saha*

L. 6.—*Rishidāsa*

"Out of the Koṭṭiya *gana*, and of the Vachchhalika *kula*, (gift of) an image of Vardhamāna, by Choḍa, the daughter's son, together with Rishidāsa."

The Vachchhalijja *kula* is referred to in another Jaina inscription from Kaṅkālī Tīlā, Mathurā, now in the Lucknow Museum. (Luders' List of Brāhmī Inscriptions No. 25. *Epi. Ind.*, Vol. II, p. 202, No. 83). For this *kula* and the Koṭṭiya *gana* see Dr. Buhler's *Indian Sect of the Jainas*, p. 59. The image belongs to the Kushāna period and was obtained for the Museum by Pt. Radha Krishna from the Maṭa-Maṭha inside the Holi Gate. On loan from the Govt. of India.

B 27. Fragment (ht. 1' 5½") consisting of the lower portion of a Jina (?) image seated cross-legged in meditation, as expressed by the position of the hands which rest in the lap, with the palms turned upward. In each palm is the sign of the wheel (Skr. *chakra*). On the sole of the feet is the same emblem besides the symbol of the three jewels (Skr. *triratna*). The sculpture is said to originate from the Kaṅkālī Tīlā.

B 30.—Fragment (ht. 1' 6½") of a Jina figure seated cross-legged on a throne much defaced. Find-place unknown.

B 32.—Image (ht. 3' 3½") of a standing Jina. Head and feet lost; hands injured. Male attendant with fly-wisk standing on each side. Lower portion of back square. Vertically above the back project three sides of an octagonal shaft. The image is said to come from the Kaṅkālī Tīlā.

B 34.—Torso (ht. 2' 4") of a standing Jina figure. Find-place unknown.

B 35.—Torso (ht. 2' 8") of a standing Jina. Symbol in centre of chest. It was brought to the Museum from the bungalow no. 14.

B 36.—Torso (ht. 2' 3½") of a Jina figure, standing against a slightly projecting pillar. Remnants of a circular halo visible on the back of the stone. Long straight locks falling on shoulders, which prove him to be Ādinātha. Find-place unknown.

B 37.—Torso and head (ht. 1' 8½") of the figure of a Jina. Arms missing, nose broken, lips slightly injured. No halo. Hair arranged in conventional short curls, Ear-lobes elongated. *Śrīvatsa* symbol in centre of chest. Find-place unknown.

B 38.—Torso (ht. 1' 6") of a Jina (?) figure. *Śrīvatsa* symbol in centre of chest. Find-place Kankali Tīlā (?).

B 39.—Torso (ht. 1' 3") of a Jina (?) figure. *Śrīvatsa* symbol in centre of chest. Find-place unknown.

B 40.—Torso (ht. 10") of a Jina figure. *Śrīvatsa* symbol in centre of chest. Find-place unknown.

B 41.—Torso (ht. 8½") of a Jina figure. *Śrīvatsa* symbol in centre of chest. Attendant holding fly-whisk to proper right. Find-place unknown.

B 42.—Torso (ht. 8") of a Jaina figure. *Śrīvatsa* symbol in centre of chest. Find-place unknown.

B 43.—Fragment (ht. 8") consisting of thighs of standing Jina figure. Find-place unknown.

B 55.—Head (ht. 8½") of a Jina figure. Nose, chin and right cheek broken. Hair plain. Find-place Kankali Tīlā (?).

B 57.—Head (ht. 7") of a Jina figurine. Nose broken; lips, chin and left ear injured. Hair plain. No *ushnīsha* or *ūrṇā*. Pupils not indicated. Find-place unknown.

B 58.—Head (ht. 8") of a Jina figure. Much defaced; nose broken. Hair arranged in short schematic curls. Face round and full; eyes large. Find-place Kankali Tīlā ?

B 62.—Head (ht. 1' 4") with portion of a Naga-hood, presumably belonging to a figure of the Jina Parśvanātha. The hood must have consisted of seven snake-heads, one on the proper right side missing. Over each snake-hood is a sacred symbol, viz., *svastika*, *ratnapātra*, *triratna*, *pūrṇaḥṭa* and *mīna-mithuna*. The head of the Jina, of which the nose and chin are missing, has short schematic curls and elongated ears. The eye-brows are drawn in one line. The cheeks are full; the lips thick and protruding. Find-place unknown. Kushāna period.

B 63.—Statuette (ht. 1' 4") of a Jina seated cross-legged in the attitude of meditation between two attending figures, standing with folded hands. The central figure has a symbol in the middle of his chest and remnants of a circular halo with scalloped border on both sides of his head. On the pedestal is a relief, flanked by

two lions, which represents four human figures worshipping a wheel. The carving is partly defaced and the workmanship poor. Late Kushāṇa period.

B 64.—Fragment (length $8\frac{1}{2}$ ") consisting of two hands of a Buddha or Jina figure seated in the attitude of meditation. Find-place unknown.

B 67.—Stele (ht. 2' 10" including tenon) with a nude Jina standing on each side. One is distinguished by a seven-headed Nāga hood; another by straight hair falling on both shoulders. Each figure has a *śrīvatsa* symbol in the centre of the chest. On each side of the pedestal is a bas-relief representing a devotional scene. In the top of the stone is a square mortice for the reception of a tenon; there is a square tenon in the bottom. Find-place unknown.

*B 68.—Stele (ht. 3' 3") with a nude Jina figure standing on each of the four sides. The four figures are all defaced and otherwise injured. Three have ornamental haloes and one a seven-headed Nāga hood. One of the three haloed figures has straight locks falling on the shoulders. Each figure has the *śrīvatsa* symbol in the centre of the chest. There is a square mortice in the top of the stone. The pedestal is broken, on one side are traces of an inscription, which I read...*ka bhagintye Gho...* "[of] Gho...the sister of ..." The character is that of the Kushāṇa period.

The sculpture is said to have been found in the Kāṅkālī Tīla.

*B 69 —Stele (ht. 1' 11") with a nude Jina figure standing on each of the four sides. Three of these figures have haloes and one a seven-fold Nāga hood. One of the haloed figures has long straight hair falling down on both shoulders. All four figures have a symbol in the centre of the chest. On the four corners of the pedestal are human worshippers, facing both sides. Round mortice in the top of the stone. On one face of the base is an inscription which reads :

L. 1. *dasasya goti...rādrasya ko-*

L. 2....*pra devasya (sishya) saṅghadevasya da(na)*

The sculpture is said to originate from the Kāṅkālī Tīla.

B 72.—Stele (ht. 1' 3") carved with a nude Jina figurine standing on each of the four sides. Each of the figures has a *śrīvatsa* symbol in the centre of the chest. One is distinguished by a snake-hood and the other three by haloes with scalloped borders. The sculpture was found let into the wall of a small *liṅga* shrine

near a well at the junction of the Circular Road and the cart-tract leading to Maholi and was being worshipped as Virabhadra, a *gana* of Śiva. Possibly the image came originally from the Kāṅkali Tila.

B 73.—Stele (ht. 1') carved with a nude Jina figurine standing on each of the four sides. The carving is much defaced. Pandit Radha Krishna purchased it from a Brahmin resident in Mathurā city, who worshipped it as Brahmā and at the same time explained it to the ignorant as a representation of the four Yugas, all but the Kaliyuga being obliterated! On loan from the Government of India.

B 78.—Head (ht. 1") of a Jina figure. Hair only indicated by a line above the forehead. Nose broken, ears slightly damaged. From a *baghicha* near the Bhutesar mound. On loan from the Government of India.

* 272.—Fragment (ht. 1') of a Tirthankara image consisting of a lion throne with crossed legs above it. There is an inscription in four lines on the upper and lower rims, half of which is broken and the other half also much obliterated. The script is Brāhmī of the Kushāṇa period. Line 1 begins *siddha* The fragment was obtained from Kaṭrā Keśavadeva in 1912.

* 276.—Pedestal (ht. 9½") of a four-fold Jina image, of which only the front side and a portion of the proper right and left facets are preserved. Above are to be seen traces of three feet, two of the front Jina and the left foot of the proper right figure. On the front face is a relief consisting of a wheel worshipped by two men, two women and two boys holding lotus garlands. On right side also are preserved the figures of a female worshipper and a young boy, and on the left side that of a male with a boy.

Text

Upper rim, proper right .. : *vṛito vāchaka*

„ „ front side..... (s) *ya āryya Rishidāsasya nirvartitnā Abhisārikasya Bhaṭṭi-dāmasya*

„ „ proper left side, *ki*

Lower rim, proper right side, *sa*

Translation.

This is the gift of Bhaṭṭidāma, a resident of the town of Abhisāra, at the behest of the preacher, the venerable Rishidāsa.

The name Bhaṭṭidāma corresponds to Sanskrit Bhaṭṭidāman.

Abhisāra, the Abisares of the Greeks, has been identified with Hazāra, the north-western district of the Peshawar Division. The donor belonged to a flourishing town in the North-West, and it appears that he accepted Jainism on his arrival at Mathurā. The sculpture which belongs to the Kushāna period was obtained from the Bhuteshwar locality near Kankali Tila, (*JUPHS.*, July 1937, V. S. Agrawala, Ten Inscriptions from Mathurā)

* 291.—Headless image (ht. 10") of a Jaina Tirthankara seated cross-legged between two worshippers standing in adoration. On pedestal conventional lions and a *dharmachakra* and four miniature worshippers. On the lower rim is an inscription very much defaced consisting of two lines of which the letters *bhasya-padya* in the first line and *danam bhavatu* in the second are legible. From its style the image belongs to the Kushāna period. It was acquired in 1913 by Pt. Radha Krishna from Rajkherā in Agra district.

373.—Fragment (ht. 8") consisting of the right portion of the crossed legs of a Jina figure. From Kankali Tila Well.

*396.—Fragment (ht. 8") of the pedestal of a Jina (?) image found in the Kankali Tila Well. Figurines of worshippers on the front side and also on the proper right side, over which there is one line of inscription reading:—*jasya rājatirājasya Kanishkasya* which shows that the image was dedicated in the reign of Kanishka. There are also some faint letters on the lower rim reading *sandhisya ni* The image belongs to the Kushāna period.

*397.— Fragment (ht. 4½") of a Tirthankara statuette showing on the front face of the pedestal a female goddess seated in *bhadrāsana*, having a child in her left arm and holding a cup (?) in her right hand. On either side is a worshipper. Above the relief are the crossed legs of the Jina and traces of attendants' feet, and on the lower rim is a defaced inscription. From Kankali Tila Well.

433.— Fragment (ht. 15") of the right hand of a colossal Jina (?) figure. An idea of its enormous dimensions can be had from the auspicious disc symbol 4" in dia. carved in palm of the hand. The back side of the fragment is also carved with flowers and leaves. Kushāna period. From Pipalghat Well.

560.— Upper portion of a four-fold Jaina image (ht. 6") in which the usual four Tirthankara heads, one with serpent-hood, are preserved. Kushāna period From Gopāl Kherā.

564. But (ht. $9\frac{1}{2}$ "') of a Jaina image having a scalloped border hold, and the torso of a worshipper on right side. Chest symbol partly visible. Kushāṇa period. From Kaṅkāli Tīlā.

567.—Fragmentary bust (ht. 9"') of a Jina with *śrīvatsa* symbol. Kushāṇa period. From Kaṅkāli Tīlā.

577.—Upper part of a Jina image (ht. 2' - 4") found at Kaṅkāli Tīlā. Kushāṇa period.

723.—Head (ht. $6\frac{1}{2}$ "') of a Jina (?). Hair plain. A break in the skull at the place of *uṣṇiṣa* which must have been absent in Jina figure. Urṇa indicated. Kushāṇa period. Find-place Salempur Well.

741.—Bust (ht. 8"') of a Jaina Tirthaṅkara, with both arms broken and chest symbol slightly visible. Kushāṇa. From Salempur Well.

*790.—Fragment (ht. $4\frac{1}{2}$ "') of the pedestal of a Jina (?) statuette consisting of the left lion, two miniature worshippers and a wheel on a dwarf pilaster. The letters on the upper rim read *vachaka* and on the lower *dāna*. Kushāṇa period. Obtained from Well Shah Qāzī at Isāpur.

794.—Fragmentary bas-relief (ht. 12"') carved with a Jina figure seated cross-legged in a raised lotus-seat (*utthita padma-sana*) similar to that in the Jina image B. 1. A female worshipper on left. Kushāṇa period. From Well Shāh Qāzī, Isāpur.

*972.—Fragmentary image (ht. 10"') of a standing Jina figure bearing three lines of inscription in Kushāṇa Brāhmī on the front side of the pedestal. It reads :—

Line 1. *Siddha Nāganandi (?) sya sisya (?) sya Riddhīlasya nirvarta... ..*

Line 2. *Sabhasya dhitu Bhavanakasya kuṭumbiniye dānam A-*

Line 3. *-ryya Dātīlasya... ..*

"Success ! at the behest of Riddhīla, pupil of Nāganandi, this is the gift of the daughter-in-law of Sabha, wife of Bhavanaka. Of the Venerable Dātīla... .."

The image belongs to the Kushāṇa period and was obtained from the Well Baghīchi Birhal at Isapur. *JUPHS.*, July 1937, p. 3, Ten Inscriptions from Mathurā.

1011.—Statuette of seated Tirthaṅkara (ht. $4\frac{1}{2}$ "'), waterworn. Kushāṇa. Obtained from Mansāwālā Well at Palikherā.

1260.—Head of a Jaina Tirthāṅkara (ht. 11"). Hair treated in curls. Kushāṇa period. Obtained by purchase.

*1262.—Left side fragment of the pedestal of a Jina imaga (ht. 9") carved with a lion and two female devotees. Two lines of inscription on the upper and lower rims in Brāhmi characters of Kushāṇa period stating that the image was established by a *kuṭumbini* for worship in a temple of the Arhats.

Line 1:*Sya kuṭumbini.....t(i) ma prati.*

Line 2.(pra)rahiki *puraskṛitya Arahatta-ehetiya-pujāto*

Obtained by purchase. Find-place unknown.

*1263.—Fragment (ht. 8") of a statuette of a Jina seated cross-legged on a *śiṃhāsana*. There is an inscription on the upper rim and also on the two rims of the proper left side. The lower rim on the front side is broken. It reads :—

Front side - *Siddham Śrī Śisurikāye Jayadāsasya kuṭumbi...*

Left side—L. 1. *Mugukiṭi (?)...*

The image was evidently the gift of the wife of Jayadāsa whose name was Śisurikā.

On paleographical grounds the image belongs to the later Kushāṇa period, about third century A. D. Find-place unknown.

1531.—Head (ht. 6") of a Jaina Tirthāṅkara with curly hair. Buff stone. Kushāṇa period. From Chaumuhā village.

1535.—Head (ht. 4") covered with hair arranged in schematic waves, probably of a Tirthāṅkara image. Kushāṇa period. From Chamuṇḍā mound.

1536.—Head (ht. 3½") of a small Jina figure carved in the round with hair arranged in parallel crescents. From Kankali Tilā. Kushāṇa period.

1940 —Detached head (ht. 1' 2") of a colossal image, probably Jaina. Hair indicated by a line. Ūṇā dot between the eye-brows. Break at the top of the crown. Purchased from Major Bridge's collection.

1977.—Statuette (ht. 6½") showing a headless figure seated in *dhyānamudrā*. Traces of two attendants. On pedestal a *dharmachakra* on dwarf pilaster between two worshippers flanked by two lions. Probably a Jaina Tirthāṅkara, through the chest symbol is defaced. Kushāṇa period. From the collection of Major Bridge.

2082.—Pedestal (ht. 1' 6") of a Jina image seated cross-legged in raised *padmāsana*, similar to B I. Buff coloured stone. Palm and soles of the feet marked with *chakra* and *triratna*. Kushāṇa period. Find-place unknown.

*2126.—Fragment (ht. 9") of the pedestal of a seated Vardhamāna image. A fragmentary inscription in four lines of Kushāṇa Brāhmī:—

L. 1—*Sidha Vadhamāna pra...*

L. 2—*thavayati Data...*

L. 3—*Dhamadevasya vadhu*

L. 4—*Bhavadevāya da...*

"Success! This Vardhamāna image is dedicated by (the wife) of Data, daughter-in-law of Dharmadeva, being the gift to Bhavadeva."

The form *thavayati* for *sthāpayati* shows an archaism. Find-place, river Yamunā.

2483.—Fragment (ht. 6") of a pedestal showing two standing naked Jaina Tirthaṅkaras with parasols above them. Kushāṇa period. Purchased by U. P. Govt. from the Collection of the late R. B. Pt. Radha Krishna.

2488.—Jaina Tirthaṅkara (ht. 10½") seated in *dhyānamudrā* with a scalloped halo. The interest of the image is derived from the attendant figure on proper right side, who is a hooded Nāga with folded hands. In the images of Neminātha we find hooded Balarāma in this position. Kushāṇa period. Purchased by U. P. Govt. from the collection of the late R. B. Pt. Radha Krishna.

2502.—Upper part of an image (ht. 6½") Showing three figures under a canopy. The central figure is the bust of the Jaina Tirthaṅkara Neminātha. On the proper right side is a four-armed figure of a Nāgarāja with seven hoods which must be identified with Balarāma on account of the *hala* symbol in his upper left hand. The lower right hand is *akimbo* as in Balarāma images of this period. The objects in the rest of the two hands are lost. The left figure is that of four-armed Viṣṇu, having a long *gadā* in upper right hand and a *chakra* in upper left one. The objects in the other two hands are lost. On the right and left corners of the projecting canopy are two celestial figures. The upper projection is carved over on the lower and upper surface with *vetasa* leaves, which is the Bodhi tree of Neminātha (Buhler; *Indian Sect of the Jinas*, p. 67). The image is interesting and throws light

on the iconography of the Tirthaṅkaras. Late Kushāṇa period. The image is similar to the one given on plate 98 of Smith's *Jaina Stūpa*. A group of such Jaina images has been discussed by me in the *Jaina Antiquary*, Vol. II, p. 91. Purchased by U. P. Govt. from the collection of the late R. B. Pt. Radha Krishna

2555—Head (ht. 9") of a Jaina Tirthaṅkara with plain hair and urnā dot between the eye-brows. Kushāṇa period. Obtained by Pt. Jagan Prasad Chaturvedi, Museum Clerk, from the Kankali Tila.

*2605—Pedestal (ht. 5½") of a small statuette of a Jina showing on the front face a *dharmachakra* worshipped by two squatting figures. One line of Brāhmī inscription on the upper rim partly preserved reads *Dāsasya kuṭumbi(ni) ye . dasaye*. Find-place Dig Darwāzā

TIRTHANKARA IMAGES OF THE GUPTA PERIOD

B 1.—Image (ht. 4' 7½") of a Jina of colossal size seated cross-legged (*utthita padmāsana*) in the attitude of meditation (Skr. *dhyāna-mudra*) with both hands resting in the lap. The lower portion of both arms is broken as is also the upper portion of the elaborate halo, decorated with concentric bands of various designs. The nose is broken; the lips and elongated ears are slightly injured. The hair is arranged in short schematic curls turned to the right. There is the *śrīvatsa* symbol in the centre of the chest. The palms of the hands and soles of the feet are marked with the symbol of the wheel. The image probably belongs to the Gupta period on account of its ornamental halo and the treatment of the hair. Find-place unknown.

B 6.—Image (ht. 3' 5") of a Jina seated cross-legged in the attitude of meditation (Skr. *dhyāna-mudra*). Head missing. Ornamental halo and locks partly preserved which prove it to be a figure of Rishabhanātha. On each side stands a male attendant probably Nami and Vinami, holding a fly-wisk in his right hand. The sculpture is perhaps identical with "the life-size seated figure with an elaborately carved nimbus and long hair flowing over the shoulders and down the back" excavated by Mr. Growse from the Kaṅkāli Tilā (*Mathurā*, p. 117). Gupta Period. *Mathurā Museum Handbook*, fig. 42)

B. 7.—Statuette (ht. 2' 5") of the Jina Rishabhanātha seated cross-legged in meditation on a cushion which is placed on a throne (Skr. *śimhāsana*) supported by a pair of lions. In the centre is a wheel between two figurines of meditating Jinās, both defaced. The head of the main figure is missing, but the long straight hair is still visible on both shoulders. An attendant chowrie-bearer stands on a lotus-flower on each side; the left one is missing. Find-place unknown. Compare B 6 and B 7 with no 278 an inscribed image of Rishabhanātha. (*Mathura Museum Handbook*, fig. 42).

B 11.—Image (ht. 2' 0") of a Jina seated cross-legged in the attitude of meditation. Head missing. Symbol in the palms of the hands and on the soles of the feet. Pedestal defaced. Find-place unknown.

*B 15.—Statuette (ht. 1' 7") of a Jina seated cross-legged in the attitude of meditation (Skr. *dhyaṇa-mudrā*). The head is lost, but remnants of a radiating halo are still extant. An attendant on each side; but one to the left broken. The one to the right stands in the attitude of adoration (Skr. *namaskāra*) and wears a snake-hood, showing him to be a Naga. On the front of the base is a relief representing eight human worshippers including three women and two children, standing in the attitude of adoration on both sides of a wheel placed on a pillar. Similar devotional scenes are commonly found on the bases of Gandhāra images. On both sides of the relief are defaced lions. On the pedestal over the relief is an inscription in two lines, each 7" in length, which was first edited by Growse and re-edited by Buhler. It reads :—

1. *Sarhatsare saptapañchāse 57 hemanta-tri (tri)tī —*
2. *ye divase trayodase sya pūrvvāyām*

"In the fifty-seventh (57th) year, in the third month of winter, on the thirteenth day; on that [date specified as] above....."

Dr. Vogel referred the date to the Gupta era; but on account of the style of drapery and headdress of the attendant figures I feel inclined to refer it to the Kushāna era which was also the view of Dr. Luders.

Evidently this sculpture is the same as "the broken Jaina figure naked with an Indo-Scythian inscription dated in the year 57, both in words and in figures"; which was obtained by Cunningham from the Sitala-ghāṭī mound on the bank of the Jamnā and placed by Growse in the local museum. But Growse says that it had been built up into a mud wall in the Manoharpur Quarter of the city and that his attention was first called to it by General Cunningham. (Cunningham *A.S.R.*, Vol. XX, p. 36; Growse, *Ind. Ant.*, Vol. VI., p. 218, No. 5, and plate; Buhler, (*Ep Ind.*, Vol. II., p. 210, No. 38 and plate.)

B 28.—Fragment (ht. 1' 7") consisting of the lower portion of a Jina (?) image seated cross-legged in meditation. Left knee missing; pedestal defaced. Symbol of the wheel in the palms of the hands and on the soles of the feet. Find-place unknown.

*B 31.—Proper left side fragment (ht. 10½") of the pedestal of a Jina image. Its front face shows a wheel on a thorne, a male and a female worshipper standing to front in *añjalimudra* and a lion. On the upper and lower rims is an inscription in the characters of the Gupta period. Dr. Luders read it as follows.

1. (Sam) vva (t) 90 7 (?) varsha mā 1 Koṭṭiya-gaṇa-Vaira-sakhī

2. ddha (ma-ttadeshi)...vi (bu?) pratishṭhāpita.

It shows that the image was established in the year 97 by someone who belonged to the Koṭṭiya gaṇa and its Vajrī sakhā. The style of the figures on the front relief as well as the script make it certain that the year 97 should be referred to the Gupta era, in which case the inscription would be dated in A.D. 416, in the beginning of the reign of Kumāra Gupta.

The sculpture was preserved in the Delhi Municipal Museum till October 1907, when it was transferred to the Mathura Museum. Judging from its style and the kind of stone used, it certainly belongs to the Mathura school.

B 33.—Fragment (ht. 1' 11") of an image showing the torso of a standing figure of Rishabhanātha. Head lost. Portion of an ornamental halo; straight locks on shoulders. On both sides an attendant standing on a lotus and holding a fly-whisk. Find-place unknown. Gupta period. (*Mathurā Museum Handbook*, fig. 42.)

B 44.—Mask (ht. 1' 9") of the head of a Jina figure of colossal size. Left cheek and nose missing; lips and chin damaged. Hair in short conventional curls. Face round and full; eyes large and protruding; pupils not indicated. Neither *ushnīsha* nor *ūrṇā*. Find-place Kaṅkālī Tilā (?). Gupta period.

B 45.—Mask (ht. 1' 3½") of the head of a Jina (?) image of colossal size. Nose and chin broken. Hair arranged in short conventional curls. The head seems to have an *ushnīsha* and there is a small *ūrṇā* above the nose. Find-place unknown. Gupta period.

B 46.—Head (ht. 1' 1") of a Jina image, of buff-coloured sandstone. Nose, chin and ears slightly damaged. Hair in short schematic curls. Face round and full. Eyes large, pupils not marked. Eye-brows in two curves almost touching each other. Find-place Kaṅkālī Tilā (?).

B 47.—Head (ht. 1' 1") of a Jina (?) figure. Top of the head and nose broken. Ears and chin injured. Deep, round hole on place of left ear. Hair treated in schematic waves. Face round and full; eyes large. Pupils not indicated. No *ūrṇā*. Find-place unknown.

B 48.—Head (ht. 1') of a Jina image. Nose broken; ear-lobes injured. Hair in short conventional curls. Face round and full,

eyes large. Pupils not indicated. No *ūrṇā*. At back traces of pillar. Find-place Kāṅkālī Tīlā (?).

B 49.—Head (ht. 1') of a Jina (?) figure. Nose broken; chin injured. Back of head, including ears, missing. Hair arranged in short conventional curls. It was brought to the Museum from the Joint Magistrate's bungalow.

B. 50.—Head (ht. 10") of a Jina figure, much defaced. Hair in wavy rows. Find-place Kāṅkālī Tīlā (?).

B 51.—Head (ht. 8½") of Jina figure, well preserved. Nose and ears slightly injured. Hair in rows of schematic waves. Face broad and flat. *Ūrṇā* between eye-brows. Find-place unknown.

B 52.—Head (ht. 11½) with portion of left shoulder and halo of Jina (?) figure. Hair arranged in wavy rows. Forehead, nose and lips damaged. Find-place unknown.

B 53. Head (ht. 10") of a Jina figure. Nose broken; face much injured. Hair arranged in short schematic curls. Pupils indicated. Portions of ornamental halo. Find-place Kāṅkālī Tīlā (?).

B 54.—Head (ht. 10½") of a Jina figure. Much worn. Hair in short schematic curls. It was brought to the Museum from the Joint Magistrate's bungalow.

B 59.—Fragment (ht. 3½") consisting of the lower portion of the head of Jina (?) figure. Find-place unknown.

B 60.—Fragment (ht. 10") of the head of a Jina (?) figure with hair arranged in conventional curls. Find-place unknown.

B 61.—Head (ht. 2' 4") of a Jina image of colossal size. The surface has peeled off in places. The hair is arranged in schematic curls. The sculpture was kept at the Allahabad Public Library till December 1907.

B 74.—Fragment (ht. 10½") of a stele similar to Nos. B 65—73. Of the four images only the oval halo and remnants of the heads are preserved on three sides. One of them probably wore a Naga hood. Over each Jina are two flying figures, much worn, which carry garlands, flowers, &c. On the top of the stone is a raised disk, with two concentric circles. The fragment is said to originate from the Kāṅkālī Tīlā.

B 75.—Sculpture (ht. 3') of buff-coloured sandstone representing a Tirthāṅkara seated cross-legged in the attitude of meditation (Skr. *dhyāna-mudrā*) on a lotus-throne supported by two lions couchant. The main figure is headless and all the attending figures

as well as the proper left lion are defaced. Between the lions we notice a wheel and two deer, which in Buddhist iconography denotes the Buddha's first sermon in the Deer-park near Benares. On the receding ends of the pedestal there are figurines of Kubera, the god of wealth, with his money-bag, and of the goddess of fertility, who holds a child on her left knee. Above them are two attendants, standing, who are broken and must have held fly-whisks. Each of these is surmounted by four figurines, arranged in groups of two placed one over the other, and seated on lotuses, so that four are placed to the right and four to the left of the ornamental halo of the Tirthankara. These eight figurines evidently represent the sun, the moon and the five planets (which have given their names to the seven week-days), the last of the number being Rāhu, the Eclipse demon who is shown as only a bust. Compare B 66 for figures of the eight planets, and B 65 for Kubera and his wife.

The main figure was evidently canopied by a parasol, on both sides of which there is a group of two flying celestials, male and female, probably meant for a Gandharva and an Apsaras. These figures are all defaced.

The sculpture forms a transition between the Tirthankara figures of the Gupta period like No. B 6, 7 and 33 and those of the late Middle Ages like No. B 77. It was obtained by Pandit Radha Krishna from Potra Kund. On loan from the Government of India.

134.—Head (ht. 10½") of a Jaina Tirthankara with curly hair and elongated ear-lobes. Gupta period. Find-place Shipurson village near Govardhan.

*268.—Stele (ht. 1' 9") carved with a standing nude Jaina Tirthankara who on account of the loose locks falling on both shoulders should be identified with Rishabhanatha. The upper corners are occupied by a pair of garland-bearing celestials and the lower ones by a pair of fly-whisk bearing attendants, and the margin on three sides by an undulating lotus-creepers. On the pedestal is a *chakra* on either side of which is an inscription in three lines in Brāhmī characters of the Gupta period.

1. सिद्धम्—क्षेमस्य प्रतिमा समुद्र
2. सागराभ्यां सङ्गरकस्य
3. दत्ता—सागरस्य प्रतिमा

"Victory. This image of Rishabha was dedicated by Samudra and Sāgara to Saṅgaraka. The image (belonged to) Sāgara.

The value of the record lies in the name of the Jina given i. e. Rishabhanātha, who is represented with loose locks on both shoulders. It is therefore possible to identify other Jina images with similar hair with the first Pontif Adinātha. Compare images B 6, B 7, and B 33. One of the Tirthaṅkaras with falling locks on the four-fold Jaina image, B 65, B 66 etc. should also be identified with the first Jina. The image should be assigned to the early fourth century A. D.

488.—Upper half of an image (ht. 2') representing some Tirthaṅkara. *Śrīvatsa* symbol on chest. Remnants of an elaborate halo. Gupta period. Find-place Kaṅkālī Tīla

565.—Head (ht. 13") covered with short curls. Nose left ear, front portion of the hair and back of the head are damaged. It probably belonged to a Tirthaṅkara image. Gupta period. Kaṅkālī Tīla.

566.—Head of a Jaina Tirthaṅkara (ht. 10") of buff stone from Kaṅkālī Tīla.

624.—Headless bust of a Jaina Tirthaṅkara (ht. 3½") with *śrīvatsa* symbol on the chest. Gupta. From Gosna-kherā village in 1915.

959.—Fragment (ht. 6") of an image showing headless Jaina Tirthaṅkara seated cross-legged on a lotus. Gupta period. From Well Baghichī Birhal, Isāpur.

983.—Statuette (ht. 5½") of seated Jaina Tirthaṅkara with halo, between two attendants, one of which is broken.

Gupta period. From Mansawāla Well at Palikherā.

1388.—Pedestal (ht. 8") consisting of the crossed legs of a Jaina Tirthaṅkara. On the front side between two crouching lions is a symbol composed of *mīna-mithuna* heads with open mouths from which a string is pendant. The sign of fish is according to the Digambaras the cognizance of the Tirthaṅkara Aranātha, the eighteenth Jaina Arahāt. An image of this Tirthaṅkara under the name of Arahāt Nandīāvarta was found at Kaṅkālī Tīla and is now deposited in the Lucknow Museum. It may be noted that the Nandīāvarta symbol is given to Aranātha by the Śvetāmbaras (*E. I.* Vol. II, p. 204, Inscription No. XX) Judging from its style the pedestal belongs to the Gupta period. Obtained in the Bajnā Excavations in January 1918.

1941.—Head (ht. 11") of Tirthaṅkara image with curly hair. Nose and forehead damaged. Gupta period. From the collection of Major Bridge.

2100.—Head (ht. $9\frac{1}{2}$ "') of a Tirthaṅkara with hair arranged in S-shaped curves, ears elongated and nose damaged. Gupta period. Red sandstone. Yamunā find.

2348.—(ht. 11"') of a Jaina Tirthaṅkara made of buff stone, nose damaged, hair arranged in parallel crescent like waves. Gupta Period. Purchased from a Koli of Manohar-purā Mohalla.

2499.—Head (ht. $5\frac{3}{4}$ "') of a Jaina Tirthaṅkara with hair in parallel crescents. Gupta period. Purchased by U. P. Government from the collection of the late R. B. Pt. Radha Krishna.

TIRTHAṅKARA IMAGES OF THE MEDIEVAL PERIOD

A. 60.—Statuette (ht. 6 $\frac{1}{2}$ "') of a figure seated cross-legged in meditation. On pedestal below are two lions with a *dharmachakra* between them. On right side are four figures, two of whom are seated cross-legged in *dhyanamudrā*. Remnants of a similar figure on the left side. The statuette represents a Jaina Tirthaṅkara belonging to the Śvetāmbara sect as the circular piece of cloth marked on the rim under the legs indicates. Medieval period. The sculpture which is much water-worn was obtained by Pt. Radhakrishna from a weaver in the city.

B 10.—Lower portion (ht. 1'-3"') of the figure of a Jina seated cross-legged in the attitude of meditation. Brought from the Joint Magistrate's bungalow.

B 19.—Image (ht. 2' 2") of a Jina seated cross-legged in the attitude of meditation (Skr. *dhyaṇa-mudrā*). *Ushṇīṣa* on top of head and *śrīvatsa* symbol in centre of the chest. On each side a miniature attendant standing on a lotus and waving a fly-wisk (Sanskrit *chāmara*, Hindi *chauri*). In the two upper corners two flying figures, apparently carrying garlands. The relief is enclosed between two pillars indicating a chapel in which the image was supposed to be placed. The stone was at the Allahabad Library up to December 1907; it is doubtful if it originates from Mathurā.

B 20.—Image (ht. 2' 2") of a Jina seated cross-legged in the attitude of meditation (Skr. *dhyaṇa-mudrā*) on a low triangular cushion, with ornamented front. Head missing and arms broken. The nipples are marked by wheel symbols. In the centre of the chest is a *śrīvatsa* symbol. Slightly embossed disk in the palms of the hands and on the soles of the feet. Find-place unknown.

*B 21.—Statuette (ht. 1' 7") of the first Jina, Adinātha or Vrishabhanātha, seated on a cushion in meditation. Head missing with top portion of the slab. The figure was originally placed in a chapel,

the pillars of which are broken off above the base. The Jina's seat is supported by two lions couchant placed between two broken pillars. A piece of cloth with garlands hangs down from the seat, so that its border touches the wheel beneath. Below it is a miniature bull couchant, the cognizance of the Jina Vrishabhanātha. The lower portion of the sculpture is divided by four pilasters into three compartments. In the proper right and central one are two, in that to the left, three standing figures of Jinas. Immediately beneath the outer pilasters are two kneeling figurines of human worshipers. On both sides of the projecting portion of the stone is vertical row of five figures of which four are Jinas, seated in meditation. The missing top portion of the slab, probably contained eight more Tirthankara figurines making a total of twenty-four, the traditional number of Jaina patriarchs. The lowermost figures of both rows are a male and female probably a Yaksha and Yakshi ; the latter holds a flower in each hand. A Nagari inscription in one line runs along the raised rim over the lions. It reads :—

Om Paṃḍita Śrī-Gaṇavara-devāya.

*B 22—Statuette (ht. 2' 3") of the 22nd Jina Neminātha seated cross-legged in the attitude of meditation on a throne supported by two lions. On each side of the main figure stands a male attendant waving a fly-wisk. Under these two attendants are two crouching figurines, male and female, with a staff in each hand. They probably represent Yakshas. The male wears a diadem on the top of his head, the female a high tiara. Over the *chauri*-bearers are two flying figures, apparently carrying garlands, and over these two elephants standing on both sides of the parasol which surmounts the Jina's head. On the top of the parasol there are traces of a miniature figure beating a hand-drum. On the raised rim beneath the pedestal is an inscription, 1' in length, of which the greater part is destroyed. It reads :—*Saṃvat 1104 Śrī Bhadrē-varāchārya gahehha Mohila*.....The year, if referred to the Vikrama era, would correspond to A.D. 1047. Under the inscription is a conch (?), the cognizance of the Jina Neminātha.

The sculpture was preserved at the Allahabad Public Library till December 1907 ; it is uncertain whether it originates from Mathurā

*B 23.—Statuette (ht. 1' 4½") of a Jina seated cross-legged in meditation (Skr. *dhyāna-mudrā*) on a cushion placed on a throne, which is supported by a pair of lions couchant. The sculpture is much damaged and the head is missing. An attendant with a fly-

fan to the left. The corresponding figure to the right is lost. A kneeling figure of a human worshipper on each end of the pedestal. There runs an inscription in one line along the lower rim of the pedestal, but only a few letters are preserved : *maha sudi* 8.

*B 24.—Fragment (ht. $6\frac{1}{2}$ ") consisting of the lower portion of a Jina figure seated cross-legged in the attitude of meditation (Skr. *dhyāna-mudrā*) on a triangular cushion ornamentally carved along the front. It bears an indistinct Nāgarī inscription dated *samvat* 1234, corresponding to A. D. 1177.

This sculpture was found at the Kaṅkāli Tila according to Growse, (*Mathura* 2nd. ed., p. 110, with plate ; *Ind. Ant.* Vol. VI, p. 219, No. 10).

*B 25.—Statuette (ht. 1' 2") of white marble, representing a Jina seated cross-legged in the attitude of meditation. Head lost. In the palms of the hands is a four-petalled flower. On the soles of the feet is another symbol. On the front face of the cushion is an inscription in three lines, composed in a mixture of Sanskrit and Hindi and written in the Nāgarī character. The date is the Vikrama year 1826, Māgha va. di. 7 Thursday, corresponding to the 18th January A. D. 1770. It reads :—

1. *Samvat* 1826 *varshe mīti Māgha va. di. 7 Guravāsara*
Dīganagare Mahā [rā]je Keharī Śrī [m] gha rājā vijaya [rajye].

2. *mahābhaktāraka śrī-pūjya-Śrī-Mahānanda-sāgara-suribhis*
tad upadat (—deśāt) || Palli-vālavamsamagihagāi.

3. *tre [Ha] rasāṇā-nagara-vasina Chaudharī Jodharājena patitṭa*
(pratiśṭhā?) karāpileya (kāriteyam).

"In the year 1826, [the month] Māgha, the 7th day of the dark fortnight, on Thursday, in the victorious [reign] of Mahārājā, Rājā Kehar Singh at the Town of Dig, by order of the great master the worshipful Śrī Mahānand Sagar¹ Suri, this consecration (?) was caused to be made by Chaudhari Jodh Raj of the Pallival clan and of the Magihā family, and a resident of the town of Harasāṇa."

Part of the above reading was given by Śrī Ajit Prasada, Vakil, High Court, Lucknow. Mahārājā Keharī or Kesari Singh was a grandson of Mahārājā Suraj Mall, the founder of the Bharatpur Gaddi. Mahārājā Jawāhar Singh was his father. On Jawāhar Singh's death his brother Ratan Singh became the ruler and Keharī or Kesari succeeded Ratan Singh. He ruled from Chet *sudi* 6th, *Sambat* 1826 (A. D. 1769) to Chet *badi* 15, *Sambat* 1834 (A. D. 1777).

B 26.—Statuette (ht. 1' 8") of a Jina, either Suparśva or Parśvanātha, wearing a Naga-hood and seated cross-legged in meditation on a cushion, supported by sitting lions. The figure is placed in a miniature chapel, the pillars of which are broken. The projecting portions of the architrave are supported by lions rampant which stand on the heads of elephants couchant. This sculpture seems to be identical with that found by Growse at a depth of six feet in a field between the Kaṅkali Tila and the Chaubārā mounds. He describes it as "a small pediment containing in a niche, flanked by fabulous monsters and surmounted by the mystic wheel, a figure of Buddha, canopied by a many-headed serpent and seated on a lion throne." (*Mathurā* p. 124.)

B 65.—Stele (ht. 2' 10") with a nude Jina figure seated cross-legged in meditation on each of the four sides.¹ One wears a seven-headed Naga hood; and another of the four figures has straight hair falling on both shoulders. Two are seated on a throne supported by a pair of lions between which stands a wheel, the narrow side facing. A similar wheel in the same position is found on the two remaining sides, but here it is placed between two squatting figurines, one a corpulent male figure holding a cup in his right and a money bag in his left hand; the other a female holding an infant in her left arm, and in her right an indistinct object. These figurines probably represent Kubera, the god of wealth and Hariti, the goddess of abundance. Cf. beneath C 2 and 4-5. Each Jina has on both sides of his head a flying figure carrying a garland. Find-place unknown.

¹Quadruple *Tirthaṅkara* image like B 65—74 are designated in the inscriptions as *pratimā sarvato bhadrīkā* "an image auspicious on all sides," (Cf. *Ep. Ind.* Vol. 1, p. 382. No. 11) Growse (*Mathurā* p. 118) mentions two such sculptures found in the Kaṅkali Tila under the name of *chaumukhī*. For similar images cf. V. A. Smith, *Jain Stūpa*, plate XC.

B 66.—Stele (ht. 2' 4") carved on the four sides with a nude Jina figure seated cross-legged in meditation on a cushion placed on a throne (Skr. *śimhāsāna*) supported by a pair of lions, turned outward with one forepaw raised. Between each pair of lions, in the centre of each of the four sides, is a wheel. In one instance there are two kneeling human figures on both sides of the wheel. Along the four faces of the pedestal are miniature figurines of the nine planets beginning from *Sūrya* holding lotuses. On one side there is a kneeling female figure and on another side a grotesque head showing *Rāhu*. The upper portion of the stone with the four heads is missing. One of the four figures is distinguished by

long straight locks falling on the shoulders. Each Jina figure has symbols in the shape of conventional flowers, in the palms of the hands and on the feet. The sculpture is said to originate from the Kankali Tila.

B 76.—Sculpture (ht. 2' 2") in buff-coloured sandstone representing the first Tirthamkara Ādinatha or Vrishbhānātha seated cross-legged in the attitude of meditation (Skr. *dhyaṇa-mudrā*) on a lotus-throne supported by two lions couchant. Between the lions there is an effigy of a bull, the cognizance of the first Tirthamkara recognised also by his loose locks. We notice two kneeling figurines on both ends of the pedestal. They probably represent the donors of the sculpture. The back-slab is lost together with the head and arms of the Tirthamkara figure. The knees also are broken. Note the lock of hair on the left shoulder. Obtained from Potra Kund. On loan from the Government of India.

B 77.—Image (ht. 4' 5½") of the 22nd Tirthamkara Neminatha seated cross-legged in the attitude of meditation (*dhyaṇa-mudra*) on a throne which is supported on two dwarf pillars and a pair of lions seated with one forepaw raised. Half concealed behind the pillars are two figurines, male and female, standing with hands folded; they probably represent the donors of the statue. From the throne an ornamental cloth hangs down between the two lions. Under it there appears to be a wheel and on the plain rim of the pedestal beneath we notice a conch, the cognizance of the Tirthamkara Neminātha. To the right and left of the main figure there is an attendant standing with a fly-whisk in one hand, and on both sides of the halo, a couple of flying celestials—probably a Gandharva and an Apsaras, of which the male figure carries a garland as an offering, whilst the female seems to shower flowers. Over each of these two groups there must have been an elephant standing on a lotus-flower. The feet of that on the proper left are still traceable. The head of the Tirthamkara is provided with an ornamental halo and is surmounted by a triple parasol, on the top of which there is a prostrate figurine beating a hand-drum.

The sculpture is of the medieval type. It was presented by Captain F. B. Barrett, 15th Hussars, in the compound of whose bungalow (No. 23 in Cantonments) it stood for many years. It is said to have been found in the course of construction of one of the barracks about the time of the Mutiny. On loan from the Government of India.

B 79.—Statuette (ht. $8\frac{1}{2}$ ") in black marble representing a Jina seated cross-legged in the attitude of meditation on a plain base. Head lost. Symbols on chest and on the palm of the hand. It was obtained with No. B. 80 from the Sarasvatī Kuṇḍ, 1 mile from Mathurā on the Delhi road. On loan from the Government of India.

B 80.—Statuette (ht. $3\frac{3}{4}$ ") in white marble representing a Jina seated cross-legged in the attitude of meditation on a plain base. Head lost. Symbols on chest and in the palm of the hand. The sign of nudity is indicated between the abdomen and the palms of the hands placed in lap. It was obtained with No. B 79 from the Sarasvatī Kuṇḍ, 1 mile from Mathurā on the Delhi road. On loan from the Government of India.

G 46.—Fragment (ht. 9") showing a miniature Tirthaṅkara figure seated in meditation on a lotus in a chapel supported on two dwarf pilasters. To the proper left of this chapel there is a nude Tirthaṅkara figure standing and a Yakṣiṇī seated with a child on her left knee. The fragment has evidently made part of an image slab. It was obtained from a garden at Mathurā. On loan from the Government of India. Medieval period.

251.—Image (ht. 3'-0) showing Pārśvanātha with snake coils at the back, seated in *dhyānamudrā*. Head, forearms and hands are damaged. On pedestal a *dharmachakra* between two lions. Early medieval. From the village called Bandī-Anandī near Baladeva.

259.—Image of headless Jaina Tirthaṅkara (ht. 2') seated on a high lion-throne. Medieval period. From Mahāban.

536.—Stele (ht. 17") carved with the figure of a standing Jaina Tirthaṅkara with twenty-three miniature figures representing the other Tirthaṅkaras. Medieval period. From Gujar Ghāṭī, Mathurā City.

553.—Architectural piece (ht. 1' 2") carved with four figures of standing Jaina Tirthaṅkaras. Early medieval period. From Gopālkherā.

557.—Image (ht. 18") of headless Jaina Tirthaṅkara seated on a lotus. Gray stone. Medieval period. Gopālpurā Mohallā.

559.—Fragment (ht. 1' 4") of a Jaina *chaumukhī* image, of which the two Tirthaṅkaras viz. Ādinātha and Supārśva are preserved. Early medieval period. From Gopālkherā.

715.—Fragment (ht. $7\frac{1}{2}$ ") of a medieval Jaina image consisting of a triple parasol and a portion of the lotus halo. From Pālikherā village.

1194.—Image (ht. 1' 4") of a seated Tirthaṅkara having a triple parasol above his head. Medieval. From well Baghīchī Birhal, Isapur.

1207.—Image (ht. 1' 7½") of seated Tirthaṅkara under a Bodhi tree. On either side a vertical band of squatting figures. From the loose locks falling on both shoulders the figure appears to be that of Rishabhanāth. Medieval period. From Chaurāsi Mound.

1504.—Jaina Tirthaṅkara (ht. 3' 10"; length 2' 4") seated in *dhyaṇamudrā*. The head with a full-blown lotus as halo is damaged. On right and left are two standing fly-whisk bearing attendants, above them two *antarikṣa-chara* deities mounted on elephants, and in the clouds are a pair of garland—bearing celestials. The uppermost horizontal band contains a row of four seated Jinas. On the pedestal is a *dharmachakra* flanked by two couchant lions, a deer is shown in the right corner and a kneeling male figure in the left. The deer as a cognizance is similar to that on B 75.

Early medieval period. From Barsāna.

1505.—Image (ht. 2' 7") of Pārsavanatha with a canopy of seven snake hoods, seated cross-legged in meditation. On either side a male and a female attendant waving *chauris*, and a garland-bearing *deva* poised in the sky. On Pedestal is a *chakra* flanked by two couchant lions. Medieval period. From Kosi-Kalān.

1529.—Miniature Jaina stele (ht. 5") showing *Pratīma Sarvato-bhadrīka*, with four standing Tirthaṅkaras standing under triple parasols. Medieval period. From Arring.

1693.—Upper part (ht. 1') of a Tirthaṅkara image consisting of the Arhat's head in a sunken niche underneath a Bodhi tree, on the foliage of which are shown two flying celestials holding garlands. Medieval period. From the river Yamunā.

2123.—Headless Jaina Tirthaṅkara (ht. 1' 4") seated in *padmāsana*. On the pedestal are two damaged lions rampant and facing in opposite directions. The recessed projections on right and left show a male and a female figure squatting in *lalitāsana*, who may be the, *Śasana devatās*. The image has suffered much injury. Medieval period. Obtained by me at the Kaṅkāli Tilā.

2738.—Image (ht. 1' 7") of a seated headless Jaina Tirthaṅkara with an attendant on each side. The one to the right is four-armed Balarāma holding a cup in front right hand; the one to the left is four-armed Vāsudeva who held his usual *āyudhas*. Between

Baladeva and Vāsudeva the Tirthāṅkara represented must be Neminātha, (Cf. other images of Neminātha in the Mathurā Museum No. 2502; Tirthāṅkara from Kaṅkālī Tilā in the Lucknow Museum, Smith, *Jaina Stūpa*, plate 98; D. 7 Yakṣhī Ambikā). On the pedestal is carved a *chakra* between two squatting figures and two couchant lions looking in opposite directions. Early Medieval period. From a brick-kiln at Chaurāsī Mound.

*2796.—Headless seated image (ht. 6½") of a Jaina Tirthāṅkara dated in *Samvat* 1548, *vaiśākha sudi*. The mark of nudity is also indicated showing that it belonged to the Digambara sect. Purchased from a Brahmin and found by him in the river Yamunā near Satiburj.

(c) MISCELLANEOUS JAINA IMAGES

D 6.—Statuette (ht. 2' 5½") of goddess Chakreśvari, the Yakṣhī of Rishabhanātha, standing on a cushion supported by a Garuḍa. Originally the image must have had ten arms, each of which held a wheel (*chakra*). The head which is broken is surrounded by an elaborate halo in the shape of an expanded lotus-flower. On each side stands a female attendant, that to the right holding a fly-whisk (Skr. *chamara*) and that to the left a wreath. Both are defaced. In the centre of the top of the slab is a cross-legged figure of a Jina considerably injured, seated in meditation (Skr. *dhyāna-mudra*). On both sides of it is a flying figure carrying a garland.

The sculpture seems to be the same as the "brahmanical female figure with ten arms" mentioned by Cunningham, as having been discovered in the Kaṅkālī Tilā (Vogel's *Catalogue*, 1910, Plate XVII. Cf. *A.S.R.*, Vol. III, p. 19. See also *Varendra Research Society Monograph* No. 4, p. 23; and *Guide to Khajuraho*, p. 20, 22. A medieval image of Jaina Yakṣhī Chakreśvari from Deogarh is given on Pl. II of *A.S.R.*, 1917-18, part I.)

D 7.—Statuette (ht. 1'-9") of a female deity representing Ambikā, the Yakṣhī of Neminātha. She has an ornamental halo and is seated on a lotus cushion supported by a couchant lion, her left leg drawn up, her right foot placed on the ground. In her right hand she holds a bunch of flowers, partly broken, and with her left clasps a male child which sits on her thigh playing with the lower necklace on her left breast. Both these figures are defaced. The female figure is clad in a garment which covers the lower part of the body. A scarf thrown over the shoulders and passing behind the neck falls over the upper arms. She wears an

elaborate headdress, a double necklace, bracelets, anklets and an ornamental girdle. The child is nude, has a necklace, rings round its upper arm and wrist and a narrow band round its loins. To the left of the central figure stands another child, also mutilated, with similar ornaments and the right hand resting on the right knee of the goddess. At the other side of the standing child is a miniature Ganeśa seated on a low cushion and holding in his left hand a vessel of sweetmeats to which he applies his trunk. On the corresponding side, to the right, is another seated figure, the face of which is broken. It holds a bowl in right and a purse in left hand. It represents probably Kubera the god of wealth. This and the Ganeśa figure have oblong haloes. On both sides of the central group stands an attendant waving a fly-whisk. On the panel beneath are eight dancing female figures, probably Saktis.

From the upper portion of the relief projects a canopy of flowers. In the centre is a defaced figure of Jina seated cross-legged on a lotus in the attitude of meditation. On both sides is a four-armed figure standing on a flower. The right figure is that of Balarama holding *hala* and *musala*, and the left one is that of Vishṇu holding *padma* and *gadā* in the right hands and *chakra* and *śankha* in left. This image of Gauri or Ambikā who is worshipped amongst the Jains as the Yakshini of the Pontif Neminātha may be compared with the actual images of Neminātha found at Mathurā, which also show the two attendant figures of Baladeva and Vasudeva. See No. 2502 in the Mathurā Museum and another figure from Kankālī Tilā now deposited in the Lucknow Museum (Smith's *Jaina Stūpa*, p. 55, Pl. 98). These images were described and discussed by me in the *Jaina Antiquary*, Arrah, March 1938, pp. 89-92, 'Some Brahmanical Deities in Jaina Religious Art.' Find-place unknown.

E 1.—Statuette (ht. 1' 3½") of the goat-headed god Nemeśa or Naigameśa who presides over child-birth. Right arm and legs beneath knee missing. In his left hand he holds two children hanging down about his thigh. Besides, there was on each of his shoulders a figure of which only the legs are still traceable. Judging from the style, the statuette belongs to the Kushāṇa period. It is said to originate from the Kankālī Tilā (Cf. *A.S.R.* Vol. XX, plate IV, 5; Bühler. *Ep. Ind.* Vol. II, p. 314, plate II,; and V.A. Smith, *Jain Stūpa*, plate XVIII. Cf. *J.R.A.S.*, for 1895 p. 153). Cf. Image 2547, Naigameśa with four children.

E 2.—Figure (ht. 1' 4") of a goat-headed goddess with prominent breasts holding with her left hand a pillow on which a male child (defaced) is lying with hands joined on its breast. The right hand of the goat-headed figure is broken, but seems to have been raised to the shoulder. (Cf. *A. S. R.* Vol. XX, plate IV, 2).

E 3.—Fragment (ht. 1' $\frac{3}{4}$ ") of a goat-headed goddess with prominent breasts over which is a necklace. The figure is evidently a replica of no. E 2. It is said to originate from the Kankali Tila.

E 4.—Female bust (ht. 1' 1") holding a cradle in her lap with a child sleeping on it, similar to that on the female counter-part of the Jaina god Naigameśa, though in the present instance the figure is not goat-headed. The right hand is shown in *abhaya-mudrā*. The sculpture belongs to the Kushāna period and was obtained by Mr. F.S. Growse from Manoharpura Quarter of the city (*J.A.S.B.* Vol. XLVII (1878), Part I, p. 120; plate XX Cf. *A.S.R.*, Vol. XX, plate IV, 3).

E 5.—Fragment (ht. 11 $\frac{1}{2}$ ") of a seated female figure of which only the left leg and left hand remain. She holds a cradle (?) on which an infant is lying. On both sides of her feet is a crouching figure. Pedestal defaced. The fragment was obtained from Arjun-pura Mahalla in Mathurā City. For figures E1—E5 see my article entitled 'The presiding Deity of child-birth among the ancient Jains with special reference to figures in the Mathurā Museum', *Jaina Antiquary*, Arrah, March 1937, pp. 75-79.

278.—Sculpture (ht. 1' 7"; width 9") showing in relief a male and a female figure seated side by side in *lalitāsana* under a *kalpadruma*. Projecting from the upper foliage of the tree is carved a miniature figure of Tirthāṅkara seated in *dhyānamudrā*, and on the trunk of a tree is an ascending lizard. On the pedestal is carved another figure seated with left leg drawn up flanked by two butting arms and a group of six frolicksome children. Cf. *R.* 50, 1111 and 1578.

A similar image from Chanderi in Gwalior state is illustrated in *A.S.R.*, 1924-25, plate 42, fig. (d). I also found a big statue of the same description in the Nagod shed of Allahabad Municipal Museum. All the images in this group belong to the late medieval period.

799.—Statuette (ht. 8 $\frac{1}{2}$ ") of a goat-headed female figure holding lotuses in right hand and a goblet in left. Probably the female counter-part of the Jaina god Naigameśa. Kushāna period. From Well Shah Qāzī Isapur.

909.—Statuette fragment (ht. $4\frac{1}{2}$ "') showing the upper part of a goat-headed male figure with children borne on his shoulders. Kushāṇa period. Water-worn. From Palikherā Well II.

1001.—Head (ht. 5") of the goat-faced god Naigameśa. Kushāṇa period. From Mansāwālā Well at Palikherā.

1046.—Statuette (ht. $8\frac{1}{4}$ "') of the standing goat-headed deity Naigameśa, with two children on his shoulders. Rt. hand in *abhayaṃudrā*, left akimbo holding what seems to have been a purse. He was worshipped as the presiding deity of childbirth, and prosperity amongst the ancient Jaina community of Mathurā. Kushāṇa period. From the Yamunā.

1092.—Statuette (ht. 5") of a goat-headed four-armed goddess, seated in *lalitāsana* on a mountain with a child on her left knee who is holding a cup near his mouth. She is holding a trident, cup and noose. Below her right leg is carved a miniature animal, a bull or a buffalo as her vehicle. She may be the female counterpart of Naigameśa or Māheśvari, a Divine Mother. Medieval period. From the Yamunā.

1111.—Statuette (ht. 7") showing a male and a female figure seated on a mountain under a tree, probably the *Kalpādruma* of Jaina mythology. On the tree is seated a miniature Tirthaṅkara in *dhyāṇamudrā*. Both the principal figures are two-armed and hold a brimming cup in right hand. The female carries a child in her left arm. This statuette is to be compared with Nos. 278 and 1578 of similar description. See also *A.S.R.*, 1924-25, plate xlii. Medieval period. From the Yamunā.

1115.—Statuette (ht. 8") showing a goat-faced male figure with a child on each shoulder, representing the Jaina god Harinaigameśa. Kushāṇa period. From the river Yamunā.

1210.—Statuette (ht. 10") carved in the round showing a goat-headed goddess holding a child in left arm seated on her left knee. Her right hand is in *abhayaṃudrā* and there is a big halo (dia. $5\frac{1}{4}$ "') round the head. She wears a prominent necklace above breasts. She seems to be the female counterpart of the male god Naigameśa. Kushāṇa period. From the Yamunā.

1578.—Statuette (ht. 7") of a Dampati seated on a mountain under a tree on which a Jaina Tirthaṅkara is seated in meditation. The female figure holds a child in her left arm. On the pedestal

is a group of seven miniature figurines in *añjali mudra*. Medieval. From Katra, Mathurā City. Cf. 278 and 1111.

2482.—Goat-faced Jaina god Harinaigameśa (ht. 9½") standing with a child on each shoulder, Kushāna period. Purchased by the U. P. Govt. from the collection of the late R. B. Pr. Radha Krishna.

2547.—Red sand stone image (ht. 1' 5") of the goat-faced god Harinaigameśa showing his right hand in *abhayamudrā*. He carries four children, two on each shoulder. Kushāna period. Cf. E 1 and others above. Presented by Pt. Govind Charan.

(f) AYĀGA-PATAŚ

*Q 2. Tablet of homage or *āyāga-paṭa* (1) (ht. 2' 4" width 1' 9½") carved with a complete *stūpa* surrounded by a railing and approached by means of a flight of steps and an ornamental gateway (Skr. *torana*). This *torana* is of the usual type with three architraves, the projecting ends of the one beneath being supported by lion-brackets. The *stūpa* is flanked by two pillars of Persepolitan style, the one to the proper right carrying a wheel and the other a sitting lion. On each side of the *stūpa* are three worshipping figures. The two flying figures above possibly represent *munis* who were supposed to have the power of transporting themselves through the air. They are naked and carry in the left hand a piece of cloth and a waterpot or almsbowl, whilst their right hand is applied to the forehead in token of respectful salutation (Skr. *namaskāra*). The second pair of figures may be identified with *suparṇas* corresponding to the harpies of classical art. They have birds' tails and claws. The one to the proper right carries a bunch of flowers, the other a garland. The two female figures leaning in a graceful attitude against the drum of the *stūpa*. I suppose them to represent nymphs (*yakṣīs*). On each side of the staircase is a niche containing a standing figure, the nature of which cannot be ascertained. That to the proper right seems to be a male figure accompanied by a child, that to the left a female.

On the dome is a Prakrit inscription in six lines, 7½" to 8½" long. It reads :

TEXT.

1. *Namo Ārahato Vardhamānasa Arāye² gaṇikā-*
2. *ye Loṇasobhikāye dhitu samāyasāvīkāye*
3. *Nadāye gaṇikāye Vasu [ye] Ārahato devik [u] la*

(2) Professor Lüders read *Adāye*.

4. *āyāga-sabha prapā sil [ā] pa [to] patisth [ā]pito Nigathā-*
5. *nām Araha [tā] yatane sa [hā] m[ā]tare bhaginiye dhitaras
putrena*
6. *sarvena cha pariṇanena Arahata puṇyāye.*

TRANSLATION.

"Adoration to the Arhat Vardhamāna. The daughter of the matron (?) courtesan Lopasobhikā (Skr. Lavāṇasobhikā), the disciple of the ascetics, the junior (?) courtesan Vasu has erected a shrine of the Arhat, a hall of homage (*ayāgasabhā*), a cistern [and] a stone slab at the sanctuary of the Nirgrantha Arhats, together with her mother, her daughter, her son and her whole household in honour of the Arhats."

Dr. Vogel takes *ārāye* (Skr. *āryayāh*) and *nādāye* (Skr. *nandayāh*) to be titles denoting certain ranks among courtesans. It should be remembered that in the *Mṛichchhatika* the courtesan Vasantasenā is addressed as *ajjuka*.

This inscribed tablet was first noticed by Bhagavan Lal Indrajī who published a rough sketch of it together with a transcript and translation of the epigraph. Subsequently Mr. V. A. Smith published a photograph of it. The exact whereabouts of the sculpture were, however, unknown, until Pandit Radha Krishna rediscovered it let into the wall of a small *linga* shrine at the well of the name of Mukund Kuān not far from the Lachhmangarh Tila outside the Holi Gate. The Pandit secured it for the Museum in April 1908 together with the two railing pillars nos. J 63 and 64. It is asserted that the three sculptures had been dug up from a field near the village of Maholi (Plate V. Cf. *Actes du sixieme congrès international des Orientalistes tenu en 1883 à Leide*, part III, section II, pp. 142-144, with plate; Smith *Jain stūpa*, plate CIII; Burgess, *Ancient Monuments*, plate 155, no. 2; Lüders, *Ind. Ant.*; Vol. XXXIII pp. 152 f., and *Z.D.M.G.*, Vol. LVII (1904), p. 868.; Coomaraswamy *H.I.A.*, p. 72, Pl. 19; Dr. Vogel's *La sculpture de Mathura*, p. 93, Pl. V b; Cambridge History of India. Vol. I, p. 633, Pl. 24; Bühler, *Indian Sect of the Jainas*, pp. 41-42; Smith, *Fine Arts*, p. 141, Pl. 32; Bachhofer, *Early Indian Sculpture*, Vol. I, p. 58 Vol. II, Pl. 91).

(1) "An *āyāya pata* is an ornamental slab, bearing the representation of a Jina or some other object of worship, and the term may be appropriately rendered by "tablet of homage or of worship," since such slabs were put up in temples, as the numerous inscriptions on them say "for the worship of the Arhats" Among the Jainas they probably went out of fashion at an early period, as the inscriptions on them invariably show archaic characters, and are in no case to be dated." Bühler *Ep Ind.* Vol. II, pp. 311 and 314. For other specimens of *āyāya patas* cf. V. A. Smith *Jain Stūpa* plates VII-VIII.

*569.—Fragment (ht. 7" ; length 10") carved with a horizontal upper band divided into two panels, one containing a winged lion and the other a walking elephant whose trunk and front legs are preserved. This decorative band is continued on the left side and is carved with two addorsed lions which formed part of a capital. The sunken space in the centre shows remnants of a circle. The sculpture formed part of an *āyāgapaṭṭa*. Kushāṇa period. Found at Kaṅkali Tila in 1915.

*1603.—Fragment (1'-7" X 10") of an *Āyāgapaṭṭa* showing a *stūpa* in the central medallion. There is an inscription running on the border reading...*viḥāre Kottiyāto gaṇāto Thāṇikiyāto kula (to) sa (khato).....* The reference to the *Thāṇikiya kula (Sthāṇiya kula)* is found in many other inscriptions from Mathurā (Cf. Luder's List 22, 27, 36, 39, 56, 75, 110 etc.

Find-place Manohar Purā Mound.

*2313.—Fragment (ht. 9") of a slab carved on the obverse with *asoka* foliage, and bearing on the reverse a Brāhmi inscription which reads (*śi**) *lāpaṭo Arahata-pū* ., showing that the slab was dedicated in honour of a Jina. Kushāṇa period. Presented by Pt. Govind Charan.

*2563.—Fragment (1'-5" X 1'-4" X 2½") of an *Āyāgapaṭṭa* with an inscription in Kushāṇa Brāhmi :—

L. 1. *saṃvatsare 20 1 mā 2 dī 20 6*

L. 2. *sa cha Aratāpūjāye*

'In the year 21, month 2, day 26, this (is established) in honour of the Arhat.' The years should be referred to the era of 78 A. D. Presented by Pt. Bhola Nath and obtained from Kathoti Kuā, near Bhaiṇs-Bahora. (*A.S.R.*, 1935-36, p. 113).

II. KUSHĀṆA ROYAL STATUES

*212—Standing image (ht. 4-9") carved in the round, clad in Indo-Scythian dress, consisting of an over-coat reaching down to the knees with a triangular over-lapping collar in front. Across the breast and along the lower margin it is decorated with a richly embroidered border three inches wide. A small simple necklace is worn round the neck. The beautiful belt consists of a row of twenty plaques, of which ten are square and the other ten round arranged alternately, each about two inches in diameter. The round central plaque in front bears the figure of a curious half-human figure with a forked tail, the ends of which are held in its hands (Cf. architrave fragment No. M. 2 showing a similar Triton.) It is flanked by two square plaques, each containing a Scythian warrior with a peaked cap and riding on horse. The next two medallions of which one on right is visible also contained similar Triton figures; the rest of the plaques are decorated with floral patterns. The figure carried a sword hanging on the left thigh fastened by means of a strap still extant, round the right hip. Of the sword itself only some trace remains, from which it appears that the figure clasped the hilt with his left hand. The right hand is lost and may have been raised to the shoulder. Below the garment a portion of the right leg remains, showing folded trousers.

On the lower portion of the robe is a fragmentary inscription in Brāhmi which reads *Shastana*. The name *Shastana* is understood to be only a different form of *Ghastana*, founder of the Śaka dynasty of Western India with its capital at Ujjain. He was the grand-father of the great Satrap Rudradāman, a contemporary of Ptolemy who refers to him as *Tiastenes*. He appears to have been a junior contemporary of Kanishka and probably also related to him. (*A.S.R.* 1911-12, p. 125, pl. Lv, figs. 7 & 8; Dr. Vogel, *La Sculpture de Mathura*, p. 22, pl. III; B. Bhattacharya, *Statue of Castana*, JBORS. Vol. VI (1920), p. 51; L. Bacchofer, *Early Indian Sculpture*, p. 52, pl. 78)

The statues of historic personages are extremely rare in ancient India. The effigies from Mat/being portrait statues of Kushāṇa emperors are therefore of extraordinary interest and count amongst the most important specimens of ancient Indian art.

*213—Statue of Kanishka (ht. 5' 7½" including base but exclusive of the tenon 14"). The startling discovery of this statue of Emperor Kanishka together with several others of the Kushāna kings was made by Rai Bahadur Pandit Radha Krishna in the winter of 1911 at the village of Māt situated about 9 miles north of the city of Mathurā, on the left bank of the river Yamunā, in a mound known locally as Tokrī Tilā. An account of the explorations was published by Dr. J. Ph. Vogel in the *Archaeological Survey Report* for 1911-12, pages 122-127. In the words of Dr. Vogel the statue shows the king standing, his right hand resting on a mace and the left clasping the hilt of the sword. The king is clad in a tunic reaching down to the knees and held round the loin by means of a girdle, of which only two square plaques are visible in front, probably indicating a belt consisting of a series of such plaques similar to the belt we find on the torso of Shastana discovered at the Māt site. These plaques must have been of metal in reality, perhaps of gold. The remainder of the belt is concealed by another long upper garment an over-coat, (*choghā*) which falls below the knees and is consequently some what longer than the under garment. Both garments are plain, only the seam being shown. The folds of the robes are indicated by slightly engraved lines. Most conspicuous are the heavy boots with straps round the ankles, similar to those worn now a days in Turkestan. The plain dress contrasts strongly with the elaborate weapons. The sword has a long hilt decorated on the top which what appears to be a swan's head. In the actual sword itself this head may have been of ivory or of jade. The sheath is decorated with three plaques which must represent metal and are similar to those of the belt. The point of the sheath is broken. It is curious that the sheath is not attached to the belt, but is fastened by means of two straps to the upper garment. Both, which in reality may have been of leather, are wound once round the sheath and then passed under a projecting tongue on its upper side, one ending in a circular disc which in reality may have been of precious metal.

The other weapon is a mace, 3'-5" long including its handle. It is strengthened with five metal bands which are clearly shown in the sculpture. The portion between the first two bands nearest the handle is round, the middle portion between the second and the fourth band is sixteen-sided. The remaining portion is eight-sided, only three sides being actually shown in front and two partly at the sides. The fifth and the

lowermost band is decorated with a fish-tailed *makara* head which like the bands must have originally been of metal. It seems that this mace symbolised the royal sceptre (*rāja-daṇḍa*).

The sculptor of this image has shown considerable skill in portraying faithfully the great king. The details of the sword and mace are shown with the greatest care. According to Dr. Vogel the maker of this image whatever his nationality may have been, was certainly not inspired with the ideals of Grecian art. The characteristic features of the statue are smart rigidity and strict symmetry. The pose is realistic without attempt at idealisation. It is a free standing figure and frontal in the most rigorous sense of the word.

The figure is authenticated by an inscription engraved across the lower portion of both garments in one line, 23 inches long including the gap caused by the mace which intervenes between the first and the second word. The script is Brāhmī. The letters are bold measuring 1" to 2¼" inch. It reads :—

Mahārāja Rājātirāja Devaputro Kānishko, "The King, the king of kings, His Majesty Kanishka."

The form Kānishka with long *a* which is also found in the Bodhisattva inscription from Sarnath and also in some Mathurā inscriptions deserves notice. The inscription which seems to have been incised last was unwisely put on the front side of the figure instead of being engraved on the pedestal. (*A S.R.* 1911-12, Vogel, *Explorations at Mathurā*, pp. 122-23, LIII; Vogel, *La Sculpture de Mathurā*, p. 22, pl. I; Bachhofer *Early Indian Sculpture* plate 76, page 51; Coomaraswamy, *History of Indian and Indonesian Art*, fig. 65).

*215—Statue of colossal size (ht. 6'-10", square base 3'-3") of the Kushāna emperor Vema Kadphises seated on a lion-throne. The image was found at Māt. It was deliberately cut into two pieces, the one consisting of the throne seat and the lower half of the image up to the loin was placed at the neighbouring tank (*pushkarinī*), and the other consisting of the torso and arms was still in the mound, its head being broken off. The two pieces fit together. The king is seated on a *śimhāsana*. Only the front portion of the two lion figures is shown, the rest being concealed by a cloak hanging down on both sides. The right hand raised in front of the breast held a sword of which only portions of the hilt are traceable, and the left hand rested on the scabbard laid across the knees. The sheath though much damaged is still distinct

together with the strap with which it was attached. The enthroned monarch is dressed in a long sleeved tunic with a richly embroidered border nearly three inches broad shown running down the breast in a double band and continued over the knees and the heads of lions on the throne. The right sleeve shows similar ornamentation. The tunic is bespangled with little rosettes. Its two sides joined a little lower on the chest in a triangular cut expose a lower garment with a narrow seam along the throne. The figure is wearing a torque and thin bracelets round the wrist. The heavy top boots are decorated with a band of vine pattern three inches wide beginning from the toes upwards. As in the case of the Kanishka image there is a strap round each boot beneath the ankles and a second strap under the heel. The feet are placed on a low stool ($28'' \times 13'' \times 3\frac{1}{2}''$) decorated in front and on both sides with flowers. The space on the top of the stool (*pāda-pīṭha*) between the feet bears an inscription in four lines of Brāhmī character, which reads : —

1. *Mahārāja rājatirāja devaputro-*
2. *Kushāṇaputro Shāhi Vema takshamasya-*
3. *Bakanapatiṇa Huma devakula kārita-*
4. *ārāma pushkariṇi udapānaṁ cha sa...da ko (?) śhako.*

The inscription records the construction of a temple (*devakula*), a garden (*ārāma*), a tank (*pushkariṇi*) and a well (*udapāna*). The temple referred to in the inscription must have stood on the Maṭ site of which remnants of masonry plinth were unearthed ; the tank is still extant to the east of the village and has been partly excavated. The name of the donor commences with the syllable Huma, and *Bakanapati* was his title. The genitive case in *takshamasya* shows that the Bakanapati chief was a subordinate of the emperor and it was he who accomplished the deed of public charity recorded in the epigraph, probably on behalf of his master, the reigning emperor Shāhi Vema. The name and titles of the Kushāṇa emperor given above are of great significance. Besides the full royal titles Mahārāja Rajatirāja Devaputra Shāhi he is distinctly described as Kushāṇaputra, a scion of the Kushāṇa tribe. The name Vematakhama should be split into two parts, the first portion Vema is to be taken as the initial part of the name Vema Kadphises or Oohmo Kadphises of the coins. The second part *takshama* is an old Iranian word meaning brave or strong as seen in the title *taxmasa*, 'one who owns strong horses,' (K. P. Jayaswal *JBORS*, 1920, p. 15; also A. B. Keith, *Aryan Names in Early Asiatic Records*, *IHQ*, 1936, p. 574).

The letters at the end of the fourth line after *cha* are uncertain. Prof. Jayaswal read them as *sa(m)va 6 shat'hako*, meaning that the statue was established in the year 6 which is to be referred to the Kushāṇa era. I am however, uncertain about this reading except for the first letter *sa* and the last two letters *shako*.

The term *devakula* occurring in the inscription on the statue of Vema has given rise to some controversy. Prof. Jayaswal interpreted it as meaning "a royal gallery of portrait statues" similar to the one described in the *Pratimā* drama of Bhāsa, Act III (*JBORS.*, March, 1919 pp. 98-9). This view is supported by R. B. Daya Ram Sahni (*JRAS.*, 1924, p. 403; Cf. also *Epi. Ind.* Vol. XXI, p. 5) for Dr. Bhandarkar's interpretation which is not well founded.) I am inclined to take *devakula* in the sense of a temple which enshrined an image for religious worship on, the strength of the inscription on the Jaina Āyāgapatta No. Q. 2 in the Mathurā Museum, which refers to a *devakula* of the Arhat Vardhamāna. We see there also that along with the principal monument which was the *devakula*, other subsidiary works of public utility were also endowed. This temple was probably a Śaiva shrine since Vema Kedhiphises was a devotee of Śiva (*Māheshvara*), all his coins paying homage to Śiva by means of an effigy or symbol. A standing statue with a lion and a *gana* discovered at the site of this *devakula* mound (*A.S.R.*, 1911-12, pl. LV., fig. 9-10) most probably represents god Śiva as the deity enshrined in the temple. A smaller statue of Pārvatī with a lion was also found at the same site (*A.S.R.*, 1911-12, pl. LVI; Mathurā Museum No. 214/A.) The restoration of this temple was done in the reign of Huvishka by one of his officers whose title was Bakanapati. Vema seems to have been the grand-father of Huvishka as may be inferred from Maṭ Inscription No. 215/A. (*A.S.R.* 1911-12, p. 123-24, pl LIV, figs. 4, 5, 6; Vogel's *La Sculpture de Mathurā*, p. 22, pl. II; L. Bacchofer, *op. cit.*, p. 52, pl. 77-78; K. P. Jayaswal, *The Statue of Vema Kadphises and Kushāṇ Chronology*, *JBORS.*, Vol. VI (1920), p. 12.)

Maṭ 37.—Fragment (ht. 6" × 12") showing only the neck portion wearing a torque and embroidered coat which must have belonged to the statue of some Kushāṇa emperor. On its basis Dr. Vogel inferred that at least a fourth royal image, was also installed at Maṭ. (*ASR*, 1911-12, p. 126, pl. LV). In the Maṭ inscription No. 215/A it is stated that the *Devakula* belonging to the grand-father of Huvishka whose name occurs twice in the inscription, was repaired

by one of Huvishka's officers. It is therefore very probable that a statue of his was also installed at the *devakula* site along with those of Vema, Kanishka and Chashtana.

*E 25.—Standing male figure (ht. 2'-5") clad in Indo-Scythian dress, tunic, trousers and boots. He holds a bunch of lotus-flowers in right hand and an indistinct object in left hand. Head lost.

On the base is an inscription in two lines, in a very bad state of preservation. It reads :

1. 1. *sa[va]tsare 40 2 h[e]...se pratha[mz]*
2. 2.*rnasya pra[timā]*

i.e. in the year 42, in the first month of winter, statue of *rna* (was established).

Recently Dr. Luders examined afresh the contents of this inscription. (Seven Brahmi Inscriptions from Mathurā and its Vicinity, Ins. No. 6). He considers that it is more probable that the date is 2, but I am inclined to agree with Dr. Vogel in taking it to be 42, the symbol for 40 being repeated in several other inscriptions from Mathurā. Dr. Luders rightly thinks that the statue represented a foreign chief whose name ended in *-rna*. *Śuraṇa* is mentioned in the inscription on *stūpa* N. 1, which was the gift of his daughter. *Śuraṇa* was evidently a Saka name and could easily be written as *Śurpa*. The statue is figured in *JRAS*, 1911, Plate VIII, fig. 2.

*G 42.—Pedestal (ht. including tenon 1'-7") of a standing figure, with only the feet wearing padded boots fastened with straps now preserved. Its stone is of the same kind as that of the statue of Kanishka and the position of the feet is also similar. The statue when complete must have been life-size and in the style of Kanishka's statue. We learn from the inscription engraved between the feet in two lines (10" and 12½" long) that the figure represented a royal officer of the dignity of a *Mahādandanāyaka*. The revised reading of the inscription is :

1. 1. *Mahādandanāyakasya yamasha...*
1. 2. *[he] kasya vaisha [yika] sya Ulānasya patimā,*

The title *mahādandañayaka* though faintly preserved is yet legible on the original stone. There is also mention of a *Mahādandanāyaka* in the Maṭ inscription (215A). The pedestal was acquired by R. B. Pt. Rādhā Krishna together with the fragment No. F. 10

from a Koli who is said to have obtained it from a Brāhmaṇa's house in the village of Gaṇeśrā, three miles north-west of the City. (Cf. R. B. Daya Ram Sahni, *APRNC*, 1921, p. 3).

1251.—Male figure (ht. 2'-6") standing with hands held in front of his chest in *añjalimudrā*. He is clad in Indo-Scythian dress, namely a close fitting coat and trousers. Over the coat is an ornamental girdle with a central pendant. The head and feet are lost. The figure was obtained at Maṭ, the find-place of the statues of Kushāna emperors. It seems to represent a high Kushāna official in the attitude of adoration, shown as a worshipper in the religious edifice at Maṭ or the *devakula* mentioned in the inscription on the statue of Vema Takshama and in the other Maṭ Inscription No. 215/A. This latter epigraph mentions that the *devakula* was built by Huvishka's grand-father and restored by one of his high officials referred to as the son of a *Mahādāṇḍanāyaka*. The present statue obtained from that site seems to represent that official whose title was *Bakanapati* and who must have held a high position under Huvishka. It is likely that in order to identify himself with the temple which he restored he caused a statue of himself standing in adoration to be placed somewhere in the temple. The Maṭ Inscription mentions a charitable arrangement made by this Bakanapati. A similar act of charity in favour of Brāhmanas is mentioned in the Puṇyaśālā Inscription of the reign of Huvishka (No. 1913) on behalf of a Bakanapati Chief who also associates the name of Huvishka with his gift and was obviously a high official of that emperor. The two Bakanapatis of the Maṭ and Puṇyaśālā inscriptions both serving under Huvishka appear to be identical. Statue G 42 in the Mathurā Museum which is very similar in its preserved portion to that of Kanishka and is of the same stone has long been recognised as that of a *Mahādāṇḍanāyaka* from its inscription. This appears to be the official referred to in the Maṭ Inscription as the father of the Bakanapati Chief. (*ASR.*, 1911-12, plate LV, figures 9 and 10).

*1252.—Detached head (ht. 1'-3") wearing a conical hat with a seamed border. It has a monogram on right side of the cap reading *Nayasa*. The colour of the stone is buff, similar to that of the Kanishka statue, and this head was also found at the same site in Maṭ village by R. B. Pt. Radha Krishna in September 1916. (Vogel, *La Sculpture de Mathurā*, pl. IV, figs. a, b).

*1566.—Head of a Kushāna figure (ht. 1'-6") wearing a high conical hat (*tigra-khauda*). On right side of the cap is a crescent

symbol and on left a monogram consisting of three letters embosed vertically and reading *lavaṇa*. Find-place Palikhera village (Vogel, *La Sculpture de Mathurā*, p. 23, pl. IV: figs. *c* and *d*). This is similar to other Kushāṇa heads G 32 and 1252, the latter with a monogram.

2122.—Head (ht. $9\frac{1}{4}$ "') of some Kushāṇa nobleman wearing a conical cap richly embroidered with square designs, and with a tassel at the apex. The middle portion of the nose is slightly broken, otherwise the head is in good preservation. Spotted red sand-stone. Found in the river Yamunā and presented by Pt. Govind Charan.

III MISCELLANEOUS IMAGES

E 7.—Image (ht. 3' 7") of a standing male figure. It has an elaborate head-dress, heavy ear-rings, a double necklace and a bracelet and wears a *dhoti* and a scarf, thrown over the left shoulder. The lower portion of the image beneath the knees and the right arm are missing. The left hand holds an ornamental staff, considerably injured, resting against the left shoulder. Possibly it belonged to an umbrella. The figure is carved in the round, from which it appears that it had neither a halo nor a snake hood. Judging from its style, it belongs to the Kushāna period. Its find-place is unknown. (Bachhofer, *Early Indian Sculpture*, pl. 75, fig. b.)

E 8.—Fragment (ht. 2' 5") of a standing male figure holding a bunch of lotuses in his right hand and a garland under his left arm. The figure is clad in a *dhoti* tied round the waist with a flat girdle over which a scarf is bound. Judging from the style, the figure belongs to the Kushāna period. Find-place unknown. Compare 1523.

E 9.—Bust (ht. 2' 4") of a male figure wearing a turban and heavy ear-rings. Carving much defaced. Pandit Radha Krishna found this sculpture let into the wall of the house of a Chamār inside the Bharatpur Gate and secured it for the Museum. Gupta period.

E 10.—Fragment (ht. 1' 8") consisting of the right shoulder of a colossal image, with a necklace, a garland and a double bracelet round the upper part of the arm. It was standing in the compound of the Collector's bungalow and was made over to the Museum by Mrs. Last in January 1908.

E 11.—Fragment (ht. 8½") of a male figure standing to front with a garland in his right and a flower-offering in his left hand. Find-place unknown.

E 13.—Statuette (ht. 1' 6"), carved in the round, of an *ayudha-purusha* standing with his right hand raised in front of his shoulder and holding a spear in his left hand. He wears the usual ornaments, a *dhoti* fastened to the loins by means of a flat girdle, and a scarf thrown over the left shoulder and arm. The head is mutilated and the feet are missing. The sculpture belongs to the Kushāna period,

It was purchased by Pandit Radha Krishna in Mathurā City. On loan from the Government of India.

E 14.—Torso (ht. 1' 7½"), carved in the round, of a male figure standing. He wears a *dhoti* fastened to the loins by means of a girdle tied in a knot above the left thigh. His necklace is fastened on the back with a pair of flat bands. Part of a garland is visible on the back. The sculpture was acquired by Pandit Radha Krishna from the village of Khāmni 6 miles west of Mathurā on the Govardhan road. On loan from the Government of India. Gupta period.

E 15.—Sculpture (ht. 5½") with a square panel containing two half-figures, male and female, the former holding a drinking cup in his right hand. Obtained from the village Garhī between Ganesrā and Sitohā. The sculpture was placed over a buried double-headed hatchet. On loan from the Government of India. Gupta period.

E 16.—Sculpture (ht. 2' 5") with two seated figures, male to proper right and female to proper left, Kubera and Hārītī, both defaced. The male figure is seated on a rectangular block with his left leg drawn up and holds an indistinct object in his left hand. The female is seated with her right hand raised to the shoulder and holds a child in her left arm. Obtained from the village of Usphahār. On loan from the Government of India.

E 17.—Figurine (ht. 10¾") of a bird probably meant for Garuḍa, the bird of Vishṇu. Very clumsily carved. It was brought to the Museum from the Joint Magistrate's bungalow.

E 18.—Figurine (ht. 4½") of a bird, probably meant for Garuḍa. Gupta period.

E 19.—Figurine (ht. 1' 3½") of a winged Garuḍa holding a cobra in its beak.

*E 20.—Two fragments (ht. 3'-1") making the lower half of a female figure, carved in the round, standing with her left hand placed on her hip. She wears a short petticoat and a loose garment hanging down from her left arm. On pedestal is an inscription in three lines which was originally read by Dr. Vogel, but recently revised by Dr. Lüders. It reads :

1.*śya* Kan (i) (sh) ka (*śya*)(r) (m)
2. *etasya purvaye* M (a) *thuri kalavaḍā o (dakh) i*
3.*ye* *Tosāye patimā*.....*ta*.....

It is impossible to offer a connected translation, too much of the text being lost. The king's name was read as Huvishka by

Dr. Vogel, but it is distinctly Kanishka. The purport of the epigraph is to record that an image of Tośā was set up. Dr. Luders conjectures that this Tośā is probably identical with the Toshā whose stone-shrine is mentioned in the Morā Well inscription (Q. 1). As the Well inscription is about a century older than this statue inscription, he is compelled to assume that somebody erected the statue of Tośā at her shrine about a hundred years after her death, evidently a case of posthumous honouring by one of her descendants. He, however, admits that the identity of Tośā and Toshā is not much more than a chain of possibilities or probabilities that requires substantial strengthening before it can be regarded as conclusive.

Mathuri kalavāḍa probably means 'the wife of the *kalavāḍa* of Mathurā.' The word *kalavāḍa* denoted an official of high rank and the title was in use already before the time of the Kushānas. Dr. Luders has traced it in six other inscriptions,¹ but he is uncertain about the functions of this dignitary. I think *kalavāḍa* is related to Sanskrit *kārapāla*, in which *kāra* means toll or taxes (cf. Pāṇini VI. 3. 10). *Kārapāla* would be the designation of the 'Collector of taxes.' Pāṇini mentions another title '*kārakara*', perhaps an earlier form of *kārapāla*. *Mathuri kalavāḍa* would therefore mean the 'revenue-collector' of Mathurā, an officer forming part of the Kushāna administrative machinery.

The sculpture, together with nos. E. 21-23, was obtained at an ancient site about a mile west of the village of Morā (cf. *sub* Q. 1). These fragments were found lying near the remains of a brick temple, in which evidently they were originally enshrined. On loan from the Govt. of India.

(H. Luders, *Seven Brahmi Inscriptions from Mathura and its vicinity*, *Ep. Indica*, XXIV, pp. 7-9).

E 21.—Torso (ht. 3') of a corpulent standing male figure carved in the round. Head, arms and feet lost. He wears a heavy necklace tied in a knot at the back, a flat girdle and a shawl tied round the legs. From Mora site. The Morā Well Inscription mentions the five heroes of the Vṛishṇis. Dr. Luders thinks that the fragments E. 21-23 removed from Morā probably are the remnants of the images of the *Pañcharīras* which adorned the *Bhūgavata* temple at that site. The names of these *Pañcharīras* as shown by Dr. Alsdorf (see Q. 1) were Baladeva, Akṛura, Sārana, Anādhṛiṣṭi,

1. Luders *List*, Nos. 94, 103, 522, 523, 971, and Cunningham's *Bhilsa Topes*, p. 258, No. 172.

and Viduratha. But Dr. J. N. Banerji rightly identifies the Five Vrishṇi Heroes with Saṁkarashapa, Vāsudeva, Pradyumna, Aniruddha and Sāmba (Dr. Lüders, *Seven Brāhmī Inscriptions*, *Ep. Ind.*, XXIV, pp. 196-98, Vogel, *Excavations at Mathura*, *ASR*, 1911-12, p. 127, pl. LVII, figs 14-15, front and back views. Banerji, *The Holy Pañchaviras of the Vrishṇis*, *JISOA.*, X, 1942, p. 65). On loan from the Govt. of India.

E 22.—Torso (ht. 2'-3") of a standing male figure carved in the round. Head, arms and feet lost. He wears a double necklace fastened in front by means of a clasp, a *dhōṭī* held to the loins with a girdle and a shawl tied round the legs. From the Morā site. Cf. above *sub* No. E 21. On loan from the Govt. of India. (Dr. Vogel, *La Sculpture de Mathurā*, p. 116 doubtfully identified as yaksha, plate XLIII *b*. Also *ASR*, 1911-12, p. 127, plate LVII, figs 12-13, front and back views).

E 23.—Pedestal (ht. 2') of a standing statue, of which only the feet now remain. From the site of Morā. Cf. above *sub* E 21. On loan from the Govt. of India. (Vogel, *ASR*, *op. cit.*)

E 26.—Figurine (ht. 6") of a ram standing. From Bharatpur Gate of Mathurā City. On loan from the Government of India.

E 27.—Sculpture (ht. 12½") carved on the front and back face with two figures, male and female, standing. In one instance the female is looking in a mirror and the male seems to assist her in her toilet. On the reverse the female is dressing her hair and the male seems to hold a bunch of flowers and a garland. Tenons in top and bottom of stone. Kushāṇa period. On loan from the Government of India.

E 28.—Figurine (ht. 6½") of a male standing with hands folded. Kushāṇa period. On loan from the Government of India.

KT/37.—Torso (ht. 6") of a small standing male figure having its left shoulder covered with drapery and left hand held akimbo, probably part of a standing Buddha figure. Kushāṇa period. From Kaṭrā Keshavadeva.

95.—Fragment (ht. 12") of a Brahmanical sculpture showing a Garuḍa with spreadout wings carrying another figure. Medieval period. Find-place unknown.

KT/231.—Fragmentary torso (ht. 10") of a corpulent male figure wearing elaborate necklaces and sacred-thread. From portions of the *vanamālā* preserved on the right arm it appears that the figure represented a Brahmanical deity. About 6th century A.D. It origi

nates from the site of Kaṭṛā Keshavadeva and must have belonged to the statuary of the Gupta temple at that place.

385.—Fragment (ht. 13") of a Brahmanical sculpture showing the *vimānastha deva* Brahmā, four-armed and four-faced (of which only three can be seen) seated with his swan on a lotus. Below is a *makara mukha* motif. Early medieval period. From the Sāt-samudri Well in the compound of the present museum Building.

421.—Statuette (ht. 6½") showing an *āyudha-purusha*, holding a spear. Kushāṇa. From the Well in Rangeshwar Mahadeva garden, from which place the Saiva pillar of Chandragupta II's time was obtained.

575.—Fragment (ht. 3') consisting of the pedestal, feet and portions of legs of a standing figure. Kushāṇa period. From Kaṅkāli Tila.

731.—Left fragment (ht. 10½") of a Dampati image, showing the torso of a female standing in *dvibhaṅgī* pose with left hand resting on hip. The left hand of her husband is preserved on her left shoulder. Carved in the round. The long hanging *ekavenī* of the female and her husband's hand passing out it are exquisitely shown on the back. Kushāṇa period. From salempur Well.

808.—Small figure (ht. 7") of a standing *āyudha-purusha* holding a spear in left hand and the right hand in *abhaya mudrā*. Kushāṇa period. From Well Shāh Qāzī, Isapur.

898.—Bust of a haloed male deity (ht. 5") holding a spear in rt. hand. Peaked cap and pendants in cloven ears. Gupta period. From Palikherā Well II.

952.—Statuette (ht. 11") showing an *āyudha-purusha* in *abhaya mudrā*, holding a spear in left hand. Water worn. Late Kushāṇa period. From the Well Bhaghīchī Birhal, Isapur.

998.—Statuette (ht. 7") showing a male figure standing with a long spear, probably an *āyudha-purusha*. Kushāṇa period. From Mansāwālā Well at Palikherā.

1174.—Small relief (ht. 2½", length 5½") carved with five figures. The first from the right is a cobra with triple hoods standing on its tail, the second and fourth are dancing figurines. Between them is only a head similar to those of the other two figures and receiving something from their hands. The figures are pot-bellied and have dwarf legs and paws instead of the feet. On proper left side is a squathing Gaṇeśa whom the next figure touches with its left hand.

I cannot make out which particular incident in the Purānic mythology is represented here.

Medieval period. From the Yamunā.

1305.—Statuette (ht. 11") of a standing male figure in *abhaya-mudrā*. A female attendant on right side is holding a parasol on the head of the figure. Kushāṇa period. Find-place unknown.

*1316.—Fragmentary relief (ht. 9") carved with the figure of an *āyudha-purusha* standing with right hand in *abhayamudrā* and holding a spear in left hand. On his right is a female figure.

On the lower rim is an inscription reading *pravarikas (ya)*, i. e. of one belonging to the Prāvārika monastery.

The name *Prāvārika vihāra* occurs in an inscription on a Buddha image dated in the year 22 found in 1918 in Mathurā city. [See *Ep. Indica*, XIX. p. 66, Seven Inscriptions from Mathurā by Daya Ram Sahni, Inscription No. 1 on Buddha Image No. 1557-]. It is also found on another fragment found at the site of Katra Keshavadeva (KT 132). It is probable that the monastery of the Prāvārikas was situated at this famous site and had a large following.

The present relief was obtained from the Girdharpur village mound in June 1917.

1563.—Small relief (ht. 6") carved with a standing *Dampatī* figure. The male figure on the right holds arrows in his right hand and a long bow which from its tapering end appears to be a sugarcane (*ikshu-kodaṇḍa*). In that case the figures would represent Kāmadeva and his wife Rati, whose worship was in vogue during the Kushāṇa and Gupta periods. The statuette belongs to the early Gupta period. From the Yamunā river.

1990.—Statuette showing Garuḍa (ht. 4½"). Lower portion missing. Kushāṇa. From the collection of Major Bridge.

2004.—Fragment (ht. 3¼") showing the torsos of two defaced figures standing with rt. hand in *abhaya* and left akimbo. Kushāṇa. From the collection of Major Bridge.

2307.—Male head (ht. 3") in relief with flames indicated all over the halo. Right hand in *abhayamudrā*. Perhaps Agni, but not enough remains to make the identification certain. Kushāṇa period. Presented by Pt. Govind Charan.

2363.—Statuette (ht. 5") showing a standing male figure with a halo, loose locks falling on both shoulders. Right hand missing, left akimbo. Gupta period. Presented by Pt. Govind Charan.

2514.—Statue (ht. 1'-10") of a male figure seated on a chair in European fashion with right hand raised to shoulder in *abhaya mudrā* (partly damaged), and the left hand with clenched fist holding the long handle of what seems to have been a parasol. The head and feet are lost. The figure is clad in a tunic and wears a necklace, armlets, bracelets and a girdle to which is attached a weapon known as *danto*. He wears across the chest a bandolier. The identification of the statue is uncertain. From its style it belongs to the Kushāna period. It was purchased by the U.P. Govt. from the collection of the Rai Bahadur Pt. Radha Krishna.

2517.—Torso (ht. 2'-1") of a standing male figure without head and feet, holding a flag staff in left hand. Carved in the round. Gupta period. Purchased by U. P. Govt. from the collection of the late R.B. Pt. Radha Krishna.

2572.—Fragment (ht. 12") of a sculpture showing a group of three standing male figures who from their drapery covering only the left shoulder and matted hair appear to be Buddhist monks. The image belongs to the Gupta period. Found in the village of Koṭa Chhanorā and presented to the Museum by Sri S. B. Bhatia, Zamindar of the village.

IV. FEMALE FIGURES

Kushāṇa and Gupta

F 1.—Sculpture (ht. 1' 8" ; length 1' 11" ; width 10½") carved on both faces with a centauress and her human husband (*Kinnaramithuna*). The figure of the centauress consists of a female bust with the lower portion of a galloping horse. Her companion borne on her back, is looking in a mirror held in his left hand. The position of the hands is changed on the other side. The centauress wears round her neck a big garland, which she holds in one hand, bracelets and a flat girdle. Below is a palm leaf which is continued on one of the narrow sides of the stone. The sculpture was preserved at the Allahabad Public Library till December 1907 and probably came from the Jamalpur site.

According to Dr. Vogel "M. Foucher had drawn attention to two medallions on the railing of the small *stūpa* of Sanchi. One represents a centaur and the other a centauress which carry a woman and a man respectively. With these Dr. Foucher compared the Mathura sculpture just described, which seems to be derived from such old-Indian examples (Foucher, *L'art greco-bouddhique*, p. 211)." Recently a circular terracotta plaque (No. 2350) was found at Mathura which shows a similar galloping *Kinnara* couple dateable to the Śunga period. (Vogel, *La Sculpture de Mathura*, p. 77, pl. LVIII, fig. b. Foucher, *Art greco-bouddhique*, Vol. I, p. 211). *Annual Bibliography of Indian Archaeology*, IX (1934), pp. 13-15, cf. *Ancient India*, V. S. Agrawala, Terracotta Figures of Athichchhatrā, Nos. 263, 264 and 303).

F 4.—Statuette (ht. 1' 1½") of a female standing with her right hand raised in front of her shoulder and holding a flower and leaves in her left hand. Besides the usual ornaments, she wears a short petticoat and a scarf thrown over the left shoulder. She has a mutilated canopy over her head. The right hand is damaged and the feet are missing. The style of the sculpture is that of the Kushāṇa period. With this statuette may be compared the central figure of the group No. F 3.

F 5.—Image (ht. 5") of a female standing with her left hand resting on her hip. Right arm and feet broken. The figure wears

a scarf round her left arm and shoulders, a girdle and the usual ornaments. It is broken in two pieces. It was obtained by Pandit Radha Krishna in the Arjunpura Mohalla of Mathurā City, where it was being worshipped as Kubjā, and obtained for the Museum in January 1908. Kushāna period. On loan from the Government of India.

F 6.—Figure (ht. 1' 11½"), carved in the round, of a female standing with her right hand raised to the shoulder and the left resting on her hip. She wears a scarf round her back, falling down from her shoulders, a broad zone round her loins and the usual ornaments. The elaborate head-dress shown on the back deserves special notice. Judging from the style, the figure belongs to the Kushāna period. It was obtained from a cowherd who is said to have found it near the village of Akrūr, 4 miles north of Mathurā City on the Brindāban Road. On loan from the Government of India. [Bachhofer, *Early Indian Sculpture*, Vol. II, Pl. 75, fig. 1].

F 7.—Figure (ht. 1' 5"), carved in the round, of a female standing with her right hand raised in front of her shoulder and her left hand resting on her hip. The carving is much defaced. She wears a torque of double pearl-string and a necklace hanging down between her breasts. A scarf is thrown over her left shoulder. The lower portion beneath the knees is missing. Judging from the style, the sculpture belongs to the Kushāna period.

F 9.—Bust (ht. 1' 11") of a female figure of which the right arm and halo are partly preserved. She wears a double necklace hanging down between the breasts, heavy earrings and a garland attached to her head-dress. Compare female bust No. 1600.

It was found together with No. F 8 in a *baghīcha* near the Bhutesar Temple. On loan from the Government of India. Gupta period.

F 11—Sculpture (ht. 1' 8") carved in the round. On the front side are two female figures standing side by side. They wear a *dhoti* held round the loins by means of a broad ornamental girdle, a scarf tied round the waist, ear-pendants, torques, bangles, both round arms and feet. The female on the right side is engaged in a toilet scene similar to that on pillar No. J 5 and 267, in which she is looking in a mirror held in left hand and has the index-finger of the right hand placed on her cheek. The figure on the left side is engaged in the favourite pastime of *śuka-kriḍā*

i. e. tempting a parrot perched on her left hand with a fruit in the right. This scene is similar to that on railing pillars Nos. 258 and 1595. The back of the stone is carved with a conspicuous *asoka* tree, and the top of the stone is carved in the shape of a chalice. The sculpture was found by General Cunningham at the village of Koṭa, three miles to the north-west of Mathurā and sent to the Lahore Museum. It was made over to the Mathurā Museum by the Punjab Govt. in July 1905. (Cf. *ASR*, XX, plate III).

F 12.—Bust (ht. 1' 8½") of a female figure. Arms broken and scarf over left shoulder. Ear-pendants. Hair falling on breasts, Kushāṇa period. Find-place unknown. Compare 1324.

F 13.—Torso (ht. 1' 2½") of a female figure clad in a close-fitting bodice, as is still worn round Delhi, covering the waist and the shoulders. She wears a double necklace over her breasts. Over her left shoulder are traces of a scarf. Her right arm, decorated with numerous bracelets and raised towards the shoulder, holds a defaced object, perhaps a flower or a fly-whisk. Find-place unknown. Early Gupta period.

F 14.—Fragment (ht. 1' 11") consisting of the central portion of a standing female figure with highly ornamental bead girdle over which a broad flat belt is tied in a double bow, and apparently made of some costly material, which was worth embroidering. One of the ends is placed towards the right, while the other hangs down midway between the thighs. The sculpture must be identical with the fragment of a colossal female statue wearing a curious bead girdle, which, according to Cunningham, was found in the Kaṅkālī Tīla before 1871. (*ASR*, III, p. 19, plate XI, A.)

F 15.—Fragment (ht. 1' 7") consisting of the middle portion of a female figure wearing a triple bead girdle round the loins and holding in her left hand the handle of a fly-whisk (?). Drapery slightly indicated. It is said to originate from the Kaṅkālī Tīla. Gupta period.

F 16.—Fragment (ht. 1' ½") containing the bust of a female with elaborate head-dress and profuse ornaments, who stands under an *asoka* tree, and holds on her left hip a child which with its left hand touches her breast and with its right grasps a lock of her hair. In her right hand she holds a rattle. Mother and child sculpture. Tenon on the top of the stone. Find-place unknown. Kushāṇa period. (K. Khandaḷawāla, *Indian Sculpture and Painting*, Fig. 25; Coomaraswamy, *HIIA*, fig. 81).

F 17.—Fragment (ht. 9') containing the upper half of a female figure playing on a flute. She wears a flat cap and a scarf thrown over the left shoulder. Over her is a cluster of conventional flowers. Tenon in top of stone. Find-place unknown.

F 18.—Fragment (ht. 5½") consisting of the bust of a female figure playing on a flute and wearing the usual ornaments. The figure is similar to No. F 17. Its find-place is unknown. Kushāṇa period.

F 19.—Fragment (ht. 8½") consisting of the head of a female figure, with elaborate head-dress interwoven with a garland, standing under a tree. Tenon in top of stone. Find-place unknown. Kushāṇa period.

F 20.—Stele (ht. 1' 5½") carved on two sides with a female figure standing under a tree of which she grasps a branch. Find-place Kāṅkālī Tila (?). Kushāṇa period.

F 21.—Fragment (ht. 1' 4") containing the lower portion of a female figure standing in front of a cluster of lotus-flowers and holding her girdle with her left hand. There are traces of a parrot perched on her arm. Find-place Kāṅkālī Tila (?).

F 22.—Fragment (ht. 11") carved with the bust of a female figure, with elaborate head-dress, standing under a tree and playing a flute. Tenon in top of the stone. It was preserved at the Allahabad Library till December 1907 and perhaps originates from the Jamālpur site. Similar to F. 18. Kushāṇa period.

F 23.—Fragment (ht. 10') carved with the bust of a female figure standing under an *asoka* tree, a branch of which she holds with her left hand. Tenon above. It was preserved at the Allahabad Library till December 1907 and perhaps originates from the Jamālpur site. Kushāṇa period.

F 24.—Fragment (ht. 6") consisting of the bust of a female figure. The right hand is raised to the shoulder. She wears a torque round her neck. It was preserved at the Allahabad Library till December 1907 and perhaps originates from the Jamālpur site. Gupta period.

F 25.—Fragment (ht. 9") carved on both sides with the bust of a female figure standing (?) with her left arm raised. On background foliage and flowers of a tree. The figure presumably grasped a branch of this tree with her left hand. Find-place unknown. Kushāṇa period.

F 27.—Relief (ht. 1' 3'') carved with a female figure, wearing Greek dress and standing to the right with hands folded. Foliage above head. From Maholipur Ghāṭī. On loan from the Government of India. Kushāṇa period.

F 28.—Female figurine (ht. 6'') seated on a wicker stool in profile to left with her right foot placed on a foot stool. The left leg is stretched forward and the bust is shown slightly reclining against the left arm placed on the stool. On her right side stood another figure offering a drinking cup to the seated woman. Of the other figure only the hand and the goblet are now visible near the right knee of the female figure. Kushāṇa period. From Maholipur Ghāṭī. On loan from the Government of India.

F 29.—Figure (ht. 1' 1'') of a female standing under a tree, of which she seems to clasp a branch with her right hand. She is nude, but for the usual ornaments, and holds a drinking cup in her left hand. Obtained from Manoharpur Mahalla in Mathurā City. On loan from the Government of India. Kushāṇa period.

F 33.—Head (ht. 1' 2'') of a life-size female figure, with elaborate head-dress and a large earring on the proper right side. From Chāmunda Maṭh at Azampur Sarāi three miles from Mathurā on the road to Delhi. On the loan from the Government of India. Gupta period.

F 36.—Sculpture (ht. 8'') with a female figure seated under a canopy to front with right hand raised in *abhaya mudrā* and holding a lotus-flower in her left hand. Two miniature figures on both sides of the base. From the city. On loan from the Government of India. Kushāṇa period.

F 41.—Figurine (ht. 7'') of a two-armed goddess standing with her right hand raised to shoulder and an indistinct object in her left hand. On loan from the Government of India.

F 42.—Image (ht. 4' 5" ; width 1' 11") probably representing Haritī, the goddess of abundance and fertility. She is clad in a well-draped robe and wears a flat torque and a necklace hanging down between the breasts. She has bracelets round the upper arms and a wreath on her head. The feet, arms below the elbows and nose are broken. This sculpture is of particular interest as it is made of the blue schist of Gandhara and exhibits the style of the Graeco-Buddhist school. It was evidently imported from the North-West.

The image was found by Bhagawan Lal Indraji in the Saptarshi Tilā on the right bank of the Jamnā immediately below the

City. It was first preserved in the Municipal Museum at Delhi, then transferred to Lahore with other Gandhara sculptures and finally returned to Mathurā. (Cf. *JRAS*, 1894, pp. 542 f; Burgess, *Ancient Monuments*, plates 56 and 57.) Presented by the Government of the Punjab. Vogel, *La Sculpture de Mathura*, p. 51, pl. XLV. Foucher, *Art greco-bouddhique*, Vol. II, p. 136 and 608, fig. 378.

G 8.—Bust (ht. 1') of a female figure with long locks falling down on the breasts. She wears ear-pendants, a torque round her neck and a necklace hanging down between the breasts. It was found in clearing a well at the village of Jamālpur and made over to the Museum by Lieutenant-Colonel W. Vost, I. M. S. Kushāna period.

G 9.—Fragment (ht. 7") consisting of the feet, ornamented with bangles, of a female figure standing on a conventional lotus. It was found in clearing a well at the village of Jamālpur and made over to the Museum by Lieutenant-Colonel W. Vost, I M.S. Gupta period.

G 12.—Statuette (ht. 8½") of a female figure seated under a canopy and holding her right hand raised at the level of her shoulder. Carving unfinished. Find-place unknown.

G 14.—Fragment (ht. 8½") with crouching female figure facing. Find-place unknown.

G 15.—Head (ht. 7") of a female figure with elaborate head-dress. From Arjunpura Mahallā, Mathurā City. Gupta period.

G 16.—Fragment (ht. 3¼") containing the busts of two female figurines, each carrying a bunch of lotus-flowers. Find-place unknown. On reverse side are two male figures. Kushāna period.

G 22.—Head (ht. 1' 1") of a female figure, defaced. Nose broken. The hair is fastened on the top of the head by means of a wheel-shaped buckle to which is attached a loose dangling string woven with beads of *triratna* and *āmalaka* shapes. Circular mark, probably *tilaka*, between the eye-brows. Find-place unknown. Kushāna period.

G 41.—Fragment (ht. 6¼") with a female figure seated on a tortoise between two mermaids.

*G 47.—Fragment (ht. 3¼") containing the feet of a female figure which rests on a footstool. On the base is a fragmentary inscription consisting of two lines in characters of the Kushāna period, which I read :..... *va shorishā māsa*.....(2) *tvana hita-ṣukhā [rītham]*, i. e. year 16, month. Obtained from the village of

Saknā, two miles west of Gaṇeśrā and five miles west of the City. On loan from the Government of India.

G 48.—Fragment (ht. 9") carved with a lotus-rosette which contains a female figure seated on a bench and playing on a harp under a palm-tree conventionally treated. The fragment appears to belong to a railing-pillar. Obtained from a *maṭh* in the Gopālpur Quarter of Mathurā City. On loan from the Government of India. Kushāṇa period.

KT 48.—Bust of a female image (ht. 12") with defaced face and broken arms, wearing typical *chakri-salākā* earrings of the Gupta period, and having full breasts touching each other (*anyonyamut pīḍayāt stana-devayam*). Obtained at a depth of 8' below surface from the Katra site in the excavations of 1911.

B 56.—Head (ht. 8½") of a female figure. Forehead and nose broken. Hair indicated by a plain line and tied in a cap-like fashion, on the top of head. Kushāṇa period. Find-place unknown.

KT 71.—Fragment (ht. 9") showing the head and portions of the bust of a female figure. Defaced. Gupta period. From Katra Keshavadeva.

KT 80.—Fragment (ht. 8½") showing the head of a female figure in slightly profile pose to left. Round earrings in ears. Probably part of some Brahmanical sculpture of which she may have been an *āyudha-puruṣa*. Gupta period. From Katra Keshavadeva.

104.—Lower part of a female image preserved up to waist (ht. 1' 9") seated on a high *chauki*, in front of which is carved a full-grown peacock. The feet of the figure are placed on the bird's tail consisting of conspicuous plumage. The position of her legs and left hand resting on left side of the throne indicates that she was seated in profile. She wears a skirt (*chaṇḍātaka*), an elaborate girdle, bracelets and anklets. On account of the presence of the peacock she may be identified with the female counterpart of Svāmī Kārttikeya, viz. Kaumārī with her peacock vehicle. From its style the image appears to belong to the early Gupta period. It was discovered by Kr. Ram Rakshapal Singh, Naib Tahsildar Mathurā, in July 1910, from Jamnā Ghāt, near Dhruva Tilā.

142.—Torso (ht. 2' 4") of a female figure without arms and feet, wearing a *dhōti* and necklaces. Gupta period. From Manoharpurā Mohallā, Mathurā city.

KT 146.—Fragment (ht. 6") carved on the two adjacent faces with two beautiful, standing female figures. Hair tied in a prominent top-knot (*dharmilla*) above head, *chakri-salākā* earring in the right-ear. Close-fitting half-sleeved bodice on the bust. Gupta period. From Katra Keshavadeva,

KT 192.—(ht. 4") of a female figure wearing round earrings. Gupta period. From Katra Keshavadeva.

KT 194.—Head (ht. 4½") of female figure, with hair in a double row on the forehead and a heavy *dharmilla* on the head. Gupta period.

KT 212.—Fragment (ht. 4½") consisting of a gaping *makara-mukha* turned to left. On the head of the *makara* is planted the right foot of a female wearing a *nūpura* bracelet. Touching the uplifted nozzle of the animal are traces of acanthus leaf. Kushāṇa period. From Katra Keshavadeva.

219.—Head (ht. 6¾") of a female with filleted hair tied in a prominent knot on the head. Gupta period. From Bhuteshwar Mahadeva garden.

KT 230.—(ht. 1') of a life-size female figure statue. From Katra Keshavadeva. Gupta period.

230.—Female head (ht. 1' 2"). Kushāṇa period. From Baghīchī Kaserān, near Chāmunda Mound.

KT 242.—Head (ht. 8") of a female figure showing beautiful treatment of hair. The locks are turned into spirally frizzled curls and arranged in the form of semicircular concentric arches. From its resemblance to a row of *bhramaras* (black bees), this form of coiffure was known as *bhramaraka* in the Gupta period. Find-place Katra Keshavadeva.

261.—Female head (ht. 1') with hair done in a high top-knot adorned with a heavy garland of flowers. The *śimanta* portion in front is also decorated with an ornament similar to *ketaki-patra*. The discular earrings are of the *chakri-salākā* type. Belonging to a beautiful image of the Gupta period. From Mathurā city.

264.—Fragment (ht. 10") carved in the round. On the obverse side is a female figure standing under an *aśoka* tree. She wears a big garland passing round her arms and breasts which she is adjusting with her left hand at the shoulder. In the right hand she is holding a drinking cup. The leaves and flowers of the *aśoka* tree are continued on the back side. The sculpture be-

longs to the early Gupta period, about fourth cent. A.D. This should be compared with No. 404 to mark the style in the transitional period. From Mathurā City.

265.—Detached head (ht. 7") of a female image with hair arranged in two side plaits and a central boss, which is decorated by a circular ornament. On the forehead is the auspicious dot. Kushāṇa period. From Sanket village.

363.—Head (ht. 1') of a female figure wearing an elaborate six-stringed chaplet on her head from which is suspended a discular ornament on the forehead (Hindi *bendi*). Kushāṇa period. From Bairāgpurā Mahallā, Mathurā City.

401.—Detached head (ht. 5½") with discular earrings. Post-Gupta. From Kathoti ka Well.

413.—Head (ht. 10") of a female figure with beautiful coiffure in the form of *ekavenī* on the back. Kushāṇa period. From the step-well called Gyān Baori adjoining Katra Keshavadeva.

424.—Detached head (ht. 5½") of a female figure. Right ear damaged. Gupta period. From Katchery-ghaṭ Well.

487.—Bust (ht. 1' 5") of a female figure, wearing elaborate coiffure, multiple necklaces and a large ear-ring in right ear typical of the Gupta period. Obtained from Saraswati Kuṇḍ in 1914.

502.—Bust (ht. 1' 2") of a female figure carved in the round, wearing a pearl string and a beaded necklace. The treatment of her hair at the back is specially noteworthy being adorned with three garlands arranged in concentric ellipses. On the back of the right shoulder we see an *asoka* flower and leaves. Traces of scarf on the left shoulder. Kushāṇa period. From Kānkali Tīla, Mathurā.

545.—Head (ht. 11") of a female figure with elaborate coiffure on front and back. It is badly defaced on the front side. Kushāṇa period. Obtained from the Girdharpur mound in May 1915.

588.—Head of a female figure (ht. 4½") with beautifully parted hair fastened by a discular ornament in front. Kushāṇa. From Gosnā kherā.

743.—Fragmentary statuette (ht. 6½") of a six-armed standing goddess. Two miniature figs, one in *añjali mudrā*, on either side. Damaged and water-worn. From Salempura Well.

745.—Statuette fragment (ht. 6") showing the lower half of a standing female figure. Two pot-bellied attendants seated near the

legs, the right one is holding a *pūrṇa ghāṭa*. Behind each are rising lotus stalks. Gupta period. From Salempur Well.

747.—Head (ht. $4\frac{1}{2}$ "') of a female figure, with hair arranged like a short frontal cap on the head. Two bobbed locks near the ears. Kushāṇa period. From Salempur Well.

784.—Female head (ht. $5\frac{1}{2}$ "') with beautiful coiffure consisting of frizzed hair locks which the *Amarkośha* calls *bhramaraka*, perched in parallel concentric rows. The locks were held in their position by a fillet, adorned on the proper right side with a pearl festoon (*mauktika-jālaka*). At the top of the head there is a knot of hair covered with garland and a rosette. This head is a good specimen of a fashionable belle of the Gupta period. From Well Shah Qāzi, Isapur.

785.—Head (ht. 5") of a female figure with exquisite hair-dressing. A part of the hair is raised so as to appear like a feather. A dangling pearl-string ornament is inserted on left side of the head. The head seems to represent a fashionable woman or courtesan of Mathura of the Kushāṇa period. Obtained from Well Shah Qāzi, Isapur.

788.—Fragment (ht. $8\frac{1}{2}$ "') showing the torso of a standing female figure. Gupta period. Obtained from Well Shah Qāzi, Isapur in 1915.

791.—Fragment (ht. $8\frac{1}{2}$ "') showing the bust of a female figure moving to right in profile and holding some indistinct object in her hands. Kushāṇa period. From Well Shah Qāzi, Isapur.

866.—Statuette (ht. $5\frac{1}{2}$ "') of four-armed goddess, holding a *damara* in upper right hand. The objects in other hands are water-worn and indistinct. From Ganesha Tīlā Well at Jaisinghpurā.

873.—Bas-relief showing two goddesses seated in *lalitāsana*. Defaced. The stone broken in two pieces has been joined together. Kushāṇa. From Palikhera Well II.

906.—Statuette (ht. 4") of a female figure seated in *bhadrāsana* with right hand in *abhaya mudrā*. Kushāṇa. From Palikhera Well II.

911.—Head (ht. 3") of a female figure. Kushāṇa period. Palikhera Well II.

935.—Statuette (ht. $4\frac{1}{2}$ "') showing a small female figure seated in *bhadrāsana* holding her right hand in *abhaya mudrā*. She is haloed and winged. Gupta period. From Rāniwālā Well at Palikherā.

950.—Figure (ht. 12") of a female carved in the round wearing beautiful hair and ornaments. She forms part of a *dampatī* figure.

since the left hand of her male partner is still preserved on her left shoulder, Kushāṇa period. From Well Baghichī Birhal, Isapur.

967.—Torso (ht. 7") of a standing female figure carved in the round holding a nectar-pot in left hand placed at the girdle. Kushāṇa period. From Well Baghichī Birhal, Isapur.

986.—Head (ht. 6½") of a female figure. A crest-jewel on the hair above the forehead. Kushāṇa period. From Mansāwālā Well at Palikherā.

1019.—Statuette (5½") showing a goddess with a child in her lap. Kushāṇa period. From Mansāwālā Well at Palikherā.

1032.—Statuette (ht. 9") of a four-armed standing goddess. The emblems and attendants are water-worn and indistinct. From the Yamunā.

1228.—Head (ht. 5½") of a female figure with hair falling backward. Nose, lips and ears are damaged. Kushāṇa period. From the Waterworks excavation.

1229.—Head (ht. 5½") of a female figure having the hair arranged in a crooked (*kuñchita*) frontal line and tied in a top-knot (*dhammīla*) above the head. Wearing a circular ring in the right ear and an oval in the left. Gupta period. From the Waterworks excavation.

1234.—Head (ht. 3") of a female figure. Water-worn. Gupta period. From Waterworks excavation.

*1280.—Fragmentary torso (ht. 3") of a female figure carved in the round, wearing a broad girdle, a *dhōṭī*, and a scarf and holding in her left hand an *amṛita-ghaṭa*. On the back is an inscription in four lines of which the first word reading *Mahārājasya* is preserved, the rest being obliterated. From Sonai village.

1282.—Bust (ht. 11") of a female figure considerably damaged. Elaborate coiffure and round ear rings (*tāṇka*). Gupta period. From Vishrām Ghāt, Mathurā City.

1301.—Statuette (ht. 7½") of a female figure seated under a canopy, with right hand in *abhaya-mudrā* and holding a lotus in left hand. Kushāṇa period. From Mathurā City.

1309.—Sculpture (ht. 9") showing a standing female figure with beautiful hair and creased *dhōṭī*, holding a garland in both hands. Gupta period. From Girdharpur Excavation.

1324.—Female bust (ht. 1' 1") wearing beautifully dressed hair and necklaces. Arms broken from the shoulders. Kushāṇa period. From Girdharpur Tila. Cf. F. 12.

1339.—Head (ht. 9") of a female figure with hair first tied by a chaplet and then gathered together in a heavy top-knot. She wears *kuṇḍalas* of *chakrī-sālāka* type in the ears. Gupta period.

1359.—Unfinished female figure (ht. 3' 4") intended to be carved as a goddess standing in *abhayamudrā* with *amṛita-ghaṭa* on left. From Bhains-bahorā village.

1367.—Fragment (ht. 8") consisting of a female head and portions of bust looking to right. Kushāṇa period. From Bājnā.

1451.—Head (ht. 7") of a female figure ; nose and lips injured. Kushāṇa. From Bājnā.

1520.—Head (ht. 5") of a female figure wearing round ear-rings. Kushāṇa. From Gokul.

1521.—Head (ht. 8") of a female image with hair beautifully parted by a string ending in a rosette above the forehead. Kushāṇa period. From the vicinity of the Chāmunda mound.

1522.—Head (ht. 6") of a female figure with hair partly combed and partly gathered together in a top-knot. Gupta period. From Sitlā Ghatī, Mathurā.

1584.—Statuette (ht. 6½") showing a standing goddess under a canopy, with rt. hand in *abhayamudrā* and left hand holding a long pole surmounted by what might have been a parasol. Feet missing. Kushāṇa. From Palikherā.

1600.—Female image (ht. 1'-8") pressing her left breast with her right hand. She wears her hair in an elaborate coiffure decorated with a front jewel (*lalāṭikā*), pearl festoons (*mauktika-jāla*), and a top garland (*dhammilla dāma*) falling on the right side in a loop. A loose lock (*alaka*) falls on each shoulder. The other ornaments consist of a large earring in right ear and a *makara-kuṇḍala* in left, a double necklace, *keyūra* and *kaṅkaṇa* on the arms and hands. The left arm and both legs are broken. Gupta period. From the mound known as Hijaronwālā Tila near Brindaban *Darwāzā*, Mathurā City.

1614.—Head (ht. 1'-3") of a female figure wearing ear-pendants and a high rolled up cylindrical turban. The lips are thin, nose pointed and eyes big. The features and head-dress suggest foreign ethnic features, probably Iranian. Gupta period. Obtained from a Maṭha in Mathurā City.

1692.—Fragment (ht. 1'-10") showing the middle portion and legs of a beautifully carved female figure, about life-size. The

left hand holds a *kadamba* flower. She wears a *dhoti* tied by a twice wound girdle of six strings and the usual scarf Kushāṇa period. From the Well at Gosnā Kherā. Similar to F. 14.

1745.—Head (ht. $3\frac{3}{4}$ "') of a female figure with hair falling on the back. Kushāṇa. Purchased from Pt. Bhojanath.

1948.—Head (ht. $6\frac{1}{2}$ "') of a female with conspicuous hair, and circular earring. Gupta period. From the collection of Major Bridge.

1951.—Head (ht. $7\frac{1}{2}$ "') of a female figure with hair tied in a projecting oval top-knot round a metallic rod. Gupta period. From the collection of Major Bridge.

1952.—Small head (ht. 3") of a female figure. Gupta period. From the collection of Major Bridge.

1986.—Head (ht. $7\frac{1}{2}$ "') of a female figure with frizzled locks (*vellita-keśa*) turning backward and falling on the shoulders. Rings in cloven ear-lobes. Gupta period. From the collection of Major Bridge.

2032.—Statuette (ht. 5"') showing the bust of a female with rt. hand in *abhaya mudrā*, the ribbons from her head flying on either side. Gupta. Waterworn. From the collection of Major Bridge.

2075.—Bust (ht. 2') of a female figure with hair partly tied and partly falling in loose locks. Water worn and defaced. Find-place unknown.

2076.—Female figure (ht. 3'—4"') standing, right hand raised to shoulder holds a cluster of lotuses and left hand is held at the waist. She wears a hood above the head and heavy ear-pendants, a necklace and a girdle; and is clad in a *dhoti* and a scarf arranged also on the back. Kushāṇa. Find—place unknown.

2086.—Head (ht. $7\frac{1}{2}$ "') of a female figure having a metallic rosette fastening the hair in front. Gupta period. Presented by R. B. Radhakrishna in 1929-30.

2129.—A female figure (ht. $2\frac{1}{2}$ "') seated in profile on a cushion and playing on a harp, with a large earring in left ear, made of steatite stone and carved in the round. There is a vertical hole, 2" deep at the back of the head, Gupta period. Yamunā find.

2304.—Female bust (ht. 7"') under an *asoka* tree. On her left shoulder is the hand of another figure, probably her male companion;

there is also the hand of a third figure holding the branch of a tree. Kushāṇa period. Presented by Pt. Govind Charan.

2311.—Head (ht. 6") of a female figure with elaborate coiffure. The locks are twisted into spirals which are arranged in vertical rows on either side of a central string pendant on the forehead. On the head there is a knot of hair (*kesa-pāśa*) interwoven with garland. Gupta period. Presented by Pt. Govind Charan.

2333.—Female head (ht. 4"), with hair falling in fine strands on the back, and also a dangling head-ornament fixed on the left side of the hair. Kushāṇa period. Presented by Pt. Bhola Nath.

2334.—Female figure (ht. 10") carved in the round, broken in two pieces. Kushāṇa period. Presented by Pt. Bhola Nath.

2338.—Female hand (ht. 3½") with beautiful *tāṭaṅka kuṇḍala* in the ears. Gupta period. Presented by Pt. Bhola Nath.

2497.—A small beautiful statuette (ht. 4½") showing a female *chauri*-bearer standing against a round column. On the top of the post traces of the hand of another figure now lost. Gupta period. Purchased by U. P. Govt. from the collection of the late R. B. Pt. Radha Krishna.

2666.—Head (ht. 5¼") of a female image. Nose damaged. Gupta period. From Nayā-Naglā in Dampier Park, Purchased by U. P. Govt.

2785.—Bust (ht. 4") of a female figure with disc-shaped earrings, *ekāvali* necklace and breasts touching each other. Gupta period. Presented by Pt. Govind Charan. From Kaṭṛā Keshavadeva.

MEDIEVAL FEMALE FIGURES

G 45.—Fragment (ht. 4") of a statuette, of which only the feet are preserved, standing on a lotus with three kneeling figurines, two male and one female. Of an attendant, standing on the proper left of the main figure, the feet are preserved. Obtained from a *Koli*. On loan from the Government of India. Medieval period.

204.—Head (ht. 4"), probably of a female figure with heavy hair supported on head. Medieval period. From Jawahar village, Tehsil Iglās, Aligarh.

810.—Fragmentary statuette (ht. 7½") of a six-armed seated goddess. Water-worn. Medieval. From Well Shah Qāzi, Isapur.

835.—Statuette (ht. 4") of a goddess with halo round head, standing on a *triratha* pedestal with right hand in *abhaya mudrā* and left holding an indistinct object. Water-worn. Cf. U. 15. Medieval period. From the Yamunā.

924.—Lower half of a statuette (ht. 5") showing the thighs and legs of a standing figure, probably female, between two male attendants seated in *bhadrāsana*. Lotus-stalks and buds on either side. Medieval. Water-worn. From Raniwala Well at Palikhera.

1048.—Statuette (ht. 4") of a female deity with circular halo, holding in her left arm a child, who is seated on her knee and touches her left breast. In her left hand she holds a cup. Cf. D. 10. Water-worn. Medieval. From the Yamunā.

1056.—(ht. 4½") showing a squatting headless female with a child in her left arm, seated on her thigh and touching her breast. On proper left side is a five-headed serpent of about the same size as the principal figure. The statuette is made of Kanker stone. From the Yamunā.

1107.—Fragment (ht. 1' 4") of a bigger sculpture showing a standing female figure holding a lotus in left raised hand. Medieval period. From the Yamunā river.

1937.—Female image (ht. 1' 7") carved in bold relief against a slab. She is shown in a dancing attitude; portion below the knees is missing. Early medieval period. From the collection of Major Bridge.

2546.—Statuette (ht. 4½") showing a female seated in *līlāsana* playing on a stringed instrument. Medieval period. Presented by Pt. Govind Charan.

V. MISCELLANEOUS FRAGMENTARY FIGURES

D 18.—Figurine (ht. 5") rudely carved, of a male person sitting to front and holding both hands before his breast. It was presented by Mahant Saligram of Kanpur who had found it in digging the foundations of his house at Brindāban. Kushāṇa period.

G 2.—Torso (ht. $8\frac{1}{2}$ "') of a male figure nude to the waist and decorated with two necklaces and a bracelet round the upper arm. Find-place unknown. Gupta period.

G 3.—Sculpture (ht. 1' 8") carved with a male figure standing on a *makara* and holding a staff in his right hand. Head and right arm lost. Tenon beneath. Kushāṇa period. It was preserved at the Allahabad Library till December 1907 and perhaps originates from the Jamālpur site. Kushāṇa period.

G 4.—Fragment (ht. $10\frac{1}{2}$ "') consisting of the legs of a squatting male figure. The left hand rests on the knee. On the front of the pedestal is the kneeling figurine of a devotee. Gupta period.

The fragment possibly belongs to a statuette of Jambhala. (See above no. C 5.) It was preserved at the Allahabad Library till December 1907 and probably originates from the Jamālpur site.

G 5.—Fragment (ht. 7") consisting of the right foot and left leg of a male figure seated on a pedestal carved in front with a railing, in the centre of which stands a figurine holding a tabor under his left arm. The fragment possibly is a portion of a Jambhala image. (See above no. C 5.) It was preserved in the Allahabad Library upto December 1907 and probably originates from the Jamālpur site. Late Kushāṇa period.

G 6.—Torso (ht. 1') of a male figure standing and holding his right hand raised towards the shoulder with a large fly-whisk. He wears a flat torque and ear-pendants. Scarf tied round waist. It was found in clearing a well at Jamālpur and rescued for the Museum by Lieutenant-Colonel W. Vost, I.M.S. Kushāṇa period.

G 11.—Statuette (ht. 7") of a male figure standing to front in the attitude of adoration (Skr. *namaskāra*), the hands folded before the breast. Rudely carved. Find-place unknown.

G 13.—Sculpture (ht. 2' $8\frac{1}{2}$ "') carved on both faces with a male figure clad in a tunic and trousers and holding a garland in both

hands, perhaps a Kushāṇa nobleman. Feet missing, carving much worn. Find-place unknown.

G 17.—Fragment (ht. $5\frac{1}{2}$ ") with the lower portion of a male figure dressed in a long, ample robe. Find-place unknown.

G 18.—Fragment (ht. 6") with a seated Buddha (?) figurine wearing a halo. Rudely carved. Find-place unknown.

G 19.—Fragment (ht. 7") with two seated figurines in monk's dress, partly destroyed.

G 20.—Fragment (ht. 8") showing the feet of a standing image over a lion-faced dragon. Kushāṇa period.

G 21.—Head (ht. 1' 3") of a male figure having moustaches, with elaborate head-dress, foliage behind and portion of foliated calice over it. Nose broken, face otherwise injured. Find-place unknown. Kushāṇa period.

G 23.—Head (ht. 1') of a male figure wearing an elaborate diadem adorned with pearl festoons (*mauktika-jāta*). Gupta period. Find-place unknown.

G 24.—Head (ht. $7\frac{1}{2}$ ') of a male figure with moustache. Found in clearing a well at the village of Jamālpur and made over to the Museum by Lieutenant-Colonel W. Vost, I. M. S. Kushāṇa period.

G 25.—Figurine (ht. 9") of a male, facing, with his hands folded in front of his breast. Find-place unknown. Kushāṇa period.

G 26.—Fragment ($8\frac{1}{2}$ ") consisting of central portion of a male figure clad in a *dhōti* and shawl and holding a basket of garlands in his left hand placed akimbo. Kushāṇa period.

G 27.—Bust (ht. $9\frac{1}{2}$ ") of a male figure carrying a beautiful peacock (*krīḍā śakunta* or *mayūra*) in left hand. Find-place unknown. Gupta period.

G 28.—Bust (ht. 5") of a female figure resting his chin on his hands. Find-place unknown.

G 30.—Fragment (ht. $10\frac{1}{2}$ ") showing a lion's head, presumably portion of pillar. Find-place unknown.

G 31.—Head (ht. 1 $4\frac{1}{2}$ ") of a life-size Bodhisattva (?) statue with elaborate head-dress. Kushāṇa period. Find-place unknown.

G 32.—Head (ht. 1' 6") of a life-size statue with high conical hat. Kushāṇa period. Cf. Koṭā railing pillar No. J 56. Find-place unknown. Compare other heads No. 1252, 1566, 2122, wearing similar caps. (For illustration see *Museum Handbook*, 1939, fig. 26c).

G 34.—Head (ht. 10") of a male figure wearing a close-fitting helmet with raised rim. The hair is indicated by straight parallel lines. The nose and lips are damaged. Kushāṇa period. (for illustration see *Museum Handbook*, 1939, fig. 26a).

G 35.—Fragment (ht. 2' 2") of a halo carved with concentric decorative borders of various designs. These borders are partly similar to those on the haloes of the images nos. A 4 and B 1. The fragment must have belonged to a statue of colossal size. It was preserved at the Allahabad Public Library till December 1907 and perhaps originates from the Jamālpur site.

G 36.—Fragment (length 9½") of an ornamental halo adorned with *chamṭākālī*, cable, beaded and scalloped borders. Gupta period.

G 37.—Fragment (length 8½") of an ornamental halo. Find-place unknown.

*G 38.—Fragment (ht. 9½") of pedestal with rampant lion to proper right and upper portions of two standing figures, perhaps Buddhist friars, one carrying a garland and a bunch of flowers. On the raised rim over these figures is a fragmentary inscription in two lines.

[1.1.] *Mahārājasya Vā* [su].....[1.2.] *śya vadhuyā Sena* [śya]

The sculpture which belongs to the Kushāṇa period (reign of Vāsudeva ?) came from the ancient site of Lakhnū near Hathras. Aligarh district.

*G 39. Fragment (ht. 6½" or 0 m. 165) of the upper proper right corner of a pedestal with lion's head and portions of a fragmentary inscription in four lines. The first line is incised on the raised border over the lion's head. The inscription reads : [1.1.] [Śi] *ddha* [m] *Mahārājā*..... [1.2.] *ya* [1.3.] *patimā* [te]..... [1.4.] *va*.....

Find-place unknown.

G 40.—Fragment (ht. 9½") of a halo with scalloped border surrounded by foliage from which a flying *Deva* figure projects. Kushāṇa period. Find-place unknown.

*G 43.—Fragment (ht. 6") of a pedestal carved with three figurines of devotees standing, two with garlands and the third with his hands folded in adoration. A headless lion, standing, must have occupied the proper right side of the stone, when complete.

On the raised rim beneath these figures is a fragmentary inscription in one line *Jayadevaputrena Ghoshena* "By Ghosha the son of Jayadeva....." The character is Brāhmī of the Kushāṇa period. The sculpture must be the same as the inscribed base of a statue found by General Cunningham at Kotā, three miles north of Mathurā. He must have deposited it in the Lahore Museum together with another sculpture from the same place. (F. 11). In December 1908 it was made over to the Mathurā Museum by the Panjāb Government. (Cf. Cunningham, *ASR*, XX; plate V, No. 2).

G 44.—Fragment (ht. $7\frac{1}{2}$ ") representing two garland-carrying, flying figures, male and female, perhaps Gandharva and Apsaras. It must have formed the upper right corner of a large image slab. Found in the river Yamunā. On loan from the Government of India. Gupta period.

G 53.—Fragment (ht. 9") containing the foliage of a tree with the upper half of a male figure and the capital of a Persepolitan pillar. Find-place unknown. On loan from the Government of India.

G 54.—Head (ht. 11") of a male figure, perhaps a Bodhisattva, wearing elaborate head-dress. Obtained from Sarāi Azampur, two miles north of Mathurā on the road to Delhi. On loan from the Government of India. Gupta period.

G 55.—Bas-relief (ht. $8\frac{1}{2}$ ") consisting of a male figure standing with a garland in his right and a handful of flowers in his left hand. Head and feet missing. Find-spot unknown. On loan from the Government of India. Kushāṇa period.

G 56.—Fragment (ht. $8\frac{1}{2}$ ") carved with three male figures walking to the proper left, of which one in front carries a garland and the other two a basket with garlands for worship. Obtained from a *Koli* at Mathura. On loan from the Government of India. Kushāṇa period.

Mat/72.—Fragment (ht. $4\frac{1}{2}$ ") showing a composite figure consisting of the forepart of a lion emitting pearl festoon and another winged lion head by its side. It was obtained from Mat during the excavations at the site of Kanishka's statue. It may probably have formed part of the top of a royal mace of an unknown Kushāṇa emperor, a fragment of whose statue was also found. The fragment is illustrated in the second row on pl. IV of *ASR*, 1911-12.

KT/112—Fragment (ht. 8") with a head of some male figure Gupta period. From Katra Keshavadeva.

KT/118—Fragment (3½") showing a monkey head. Gupta period. Probably belonging to the Brahmanical temple which stood on the site of Katra Keshavadeva.

KT/122—Fragment of an arm (ht. 3', length 5½") wearing a *keyūra*. Gupta period. From Katra Keshavadeva.

KT/142—Small fragment (ht. 3¼") consisting of the bust of a pot-bellied person, holding a musical instrument resting against his left shoulder in the left hand and a stick in right. Wears a pearl necklace with a central *indranila* bead (cf. *Raghuvamśa*, XVI, 69). Gupta period. From Katra Keshavadeva.

157.—Head (ht. 10") which is almost portrait-like in features. It wears in its headdress a pair of ram's horns. The expression is much similar to that of the human faces on the Indo-Persepolitan capital from Chaubārā mound now preserved in the Indian Museum, Calcutta (for illustration see Dr. Vogel's *La Sculpture de Mathura*, pl. XXIV, fig. b.). Obtained from a brick-kiln near Bhuteshwar Mahadeva by B. Sohan Lal, Head Draftsman of the Director General of Archaeology in India. Compare similar heads No. 1599 and 2564.

182.—Lower fragment (ht. 2') of a standing figure with two pot-bellied miniature attendant figures, one on each side of the legs. Gupta period. From Devī Āṭas village.

202.—Fragmentary head (ht. 4½") with spiral hair. Chin broken. Gupta period. From Jawahar village, Tehsil Iglās, Aligarh.

205.—Head (ht. 10") of a male figure with moustaches. Hair bound by a garland. Kushāṇa. From Jawahar village, *pargana* Iglās Aligarh district.

217.—Fragment (ht. 4½") carved with a head wearing turban with a lateral rosette. Kushāṇa period.

From Bhūteśvara Mahadeva garden.

229.—Bust (ht. 9") of a male figure with frizzled locks falling on either side. Gupta period. Obtained from a Baghichi near Ahilyāgunj.

KT/244.—Fragment (ht. 7½") consisting of the torso of a male figure, who holds an indistinct object in right hand in front of his chest; left hand was probably akimbo. *Ekavali* necklace. Gupta period. From Katra Keshavadeva.

KT/245.—Head (ht. 6") of a male figure with hair falling in frizzled locks. Left eye injured. Gupta period. From Katra Keshavadeva.

271.—Head of a male figure (ht. 1'-3'') wearing a conspicuous turban which has a socket in front. Kushāṇa period. Find-place Katra Keshavadeva.

364.—Head (ht. 3½'') of a male figure. Kushāṇa period. From Bairāgpurā *mohallā* near Katra Keshavadeva.

365.—Male head (ht. 4½'') with a close fitting rimmed turban. Kushāṇa period. From Bairāgpurā *mohallā* near Katra Keshavadeva.

376.—Fragment (ht. 13'') of a sculpture showing a pot-bellied figure seated with lower portion in profile. Feet and portion from the rt. shoulder to left hand broken away. A flying attendant on proper right side. Gupta period. From Kaṅkāli Well.

398.—Fragment of a sculpture (ht. 1'-6'') showing a standing male figure whose rt. fore-arm is broken away and who is holding a purse in left hand placed on the hip. He probably served as an attendant to a female figure identified as Nagī by the partly preserved hood. Only the rt. hand of the latter held in *abhaya mudrā* is visible. Kushāṇa period. From Kaṅkāli Tīlā Well.

408.—Fragment (ht. 1'-2'') of the right arm of a figure profusely decorated with five bangles. Kushāṇa period. From Raman Kaṭhoti Well.

412.—Fragment (ht. 7'') carved with a flying celestial figure showering flowers. Kushāṇa period. From Kaṭrā Well.

417.—Head (ht. 8½'') of a male figure wearing an elaborate turban. Kushāṇa period. From Mahadeva Ghāt Well.

422.—Rounded statuette (ht. 5'') showing the bust of a defaced female figure, wearing a torque and a scarf. Kushāṇa period. From Raṅgeshwar Mahadeva Well.

429.—Fragment (ht. 7'') showing the torso of a male figure wearing *dhōṭī* and scarf. Gupta period. From Anand Tīlā Well.

436.—Fragment (ht. 1'-6'') of a standing male figure carved in the round, preserved from the *mekhala* to the ankles, and wearing a scarf tied like a sash. Kushāṇa period. From Pipalwālā Well.

443.—Fragment (ht. 1'-11'') showing the legs of a standing male figure. Kushāṇa period. From Pipalwālā Well.

454.—Head (ht. 5'') covered with curls upto the nape. Kushāṇa period. From Kaṅkāli Tīlā Well.

659.—Head (ht. 1'-2'') wearing a high crown adorned with pearl festoons issuing from the sides of a lion's face (*śimhāsya*). Perhaps it belonged to a Vishṇu image of about the sixth century A. D. Found at Maholi Tila.

673.—Portrait-like head (ht. 3½'') of a male figure with hair fastened by a metallic fillet. Moustaches also shown. Early Gupta. From Palikhera village.

720.—Fragment (ht. 6'') consisting of a cluster of four full blown lotuses and three buds, probably held in hand by some standing figure. Kushāṇa. From Palikherā.

735.—Stone fragment (ht. 5½'') carved with the upper part of a harp. From Salempur Well.

740.—Fragment (ht. 7'') showing a flying *deva* figure poised in the air with typical bushy hair of the Gupta period. From Salempur Well in 1915.

749.—Detached Head (ht. 6'') wearing a conical cap, carved in the round, and having moustaches and peaked beard, probably showing a Kushāṇa nobleman. From Salempur Well.

755.—Bust (ht. 9'') of a male figure wearing *mukuta*, ear-pendants, and scarf. Right hand missing. Water-worn. From Salempur Well. Kushāṇa period.

782.—Head (ht. 8½'') wearing an elaborate crown decorated with pearl-festoons and rampant lions. It probably belonged to a figure which formed part of a *Dampati* group since the hand of the other figure is visible on the right side. Post-Gupta period. Obtained from Well Shāh Qāzī, Isapur.

809.—Small head (ht. 4'') with moustaches, having curls. Gupta. From Well Shāh Qāzī at Isapur.

887.—Head (ht. 5'') of a male figure with typical Kushāṇa *mukuta*. From Palikhera Well II.

887.—Bust of a male figure (ht. 3½'') wearing scarf on shoulders, *ekāvali* and sacred thread. Gupta. Water-worn. From Well II at Palikherā.

893.—Statuette (ht. 9'') of a male, standing facing in *āñjalimurdā*, wearing high *mukuta* and *dhoti*. Kushāṇa period. From Palikhera Well II.

926.—Head (ht. 4'') of a male figure wearing a turban and having a dot between the eyebrows.

Kushāṇa. From Rānīwāla Well at Palikherā.

927.—Fragment (ht 7") carved with a standing worshipper holding a garland in right hand and a flower basket (*puspa-karaṇḍikā*) in left hand. Gupta period. From Palikherā, Rānīwālā well.

962.—Detached head (ht. 7") with hair tied in a top-knot and also having loose strands falling on both sides of the ears. Gupta period. Find-place Well Baghichi Birhal, Isapur.

975.—Fragment (ht. 1—3") carved with two male figures wearing typical Kushāṇa dress, one of whom holds his hands in *añjali-mudrā* and the other a flywhisk in right hand. Obtained from Well Baghichi Birhal, Isapur.

1166.—Head (ht. 4") of white stone with a high *mukuta* elaborately carved with scroll. Post-Gupta. From the Yamunā.

1167.—Small head (ht. 2½") wearing foliated *mukuta*. Water-worn. Kushāṇa period. From the Yumunā.

1171.—Statuette (ht. 6½") showing a *Dampatī* standing side by side in *abhayamudrā*. The left hand of the male figure is thrown behind the neck of the woman and is placed on her shoulder, and holds a flower. The man is standing upright (*samasthānaka*) and the woman is *tribhāṅgī*. There is no halo round the head of either figure, but the attitude of *abhayamudrā* suggests the divine nature of the pair. In the absence of distinguishing symbols it is difficult to say what particular deity is represented in such *Dampatī* reliefs of the Kushāṇa period. They may be reliefs depicting *Mithuna* figures or *Kāmedeva* and *Rati* when the hands are raised in *abhaya-mudrā*. The local tradition connects them with *Kṛishṇa* and *Rādhā*. Kushāṇa period. From the Yamunā.

1178.—Head (ht 4½") made of the same whitestone as No. 392 and in the same style. It wears the headress typical of Indra images of the Kushāṇa period, and has a dot between the eyebrows. From the Yamunā river.

1222.—Torso (ht. 5'—3") of a headless pot-bellied standing figure wearing a torque. Portion below the waist completely worn-out. Kushāṇa period. From Tumolā village.

1226.—Head (ht. 5") with moustaches and closely tied turban. Kushāṇa period. From Water Works excavations in August 1916.

1231.—Head (ht. 6") of a male figure with moustaches. Kushāṇa period. From Water Works excavation as above.

1235.—Head (ht 4½") of a male figure wearing a *mukuta*, a dot between the eyebrows. Kushāṇa period. From Water Works excavation.

1239.—Head (ht. 10½") of a male figure wearing a typical *mukuta*. Kushāṇa period. From Mathura City.

1245.—Statuette (ht. 7") showing a male and a female figure. Kushāṇa period. From Water Works excavation

1253.—Torso (ht. 17") of a standing male figure without head and arm. Carved in the round. The left hand placed at the hip holds what must have been a long post. Kushāṇa period. Obtained from Water Works excavation.

1278.—Torso (ht. 2'-7") of a male figure with right hand raised in *abhayaṃudrā* and the left holding a long staff, probably of a spear. In that case the image would be that of an *āyudha-purusha*. Late Kushāṇa period. Find-place unknown.

1298.—Head (ht. 1' 6") of a colossal figure wearing a typical *mukuta* with a foliated crest. Kushāṇa period. Find-place unknown.

1308.—Statuette (ht. 9") of a standing male figure holding a long spear in right hand. Kushāṇa period. From Girdharpur Tīla.

1311.—Statuette (ht. 12") of a devotee standing in *añjalimudrā*. Kushāṇa period. From Girdharpur Tīla.

1321.—Head (ht. 10") wearing a prominent turban with a central crest, and showing the foliage and trunk of a tree on the back. Kushāṇa period. From Girdharpur mound.

1326.—Relief (ht. 13") showing a standing male figure holding thick garlands in the rt. hand raised to shoulder from the elbow, and a basket of flowers in the left hand held near the girdle. He is wearing earrings, torque, flat necklace and shoulder scarf. Such images of householders preparing to perform worship are common in the Kushāṇa period and often represented in relief on the obverse of railing pillars. Portion below the feet is missing.

From the excavation at Girdharpur Tīla in June 1917.

1332.—Detached head (ht. 12") wearing an elaborate turban arranged in flutes over the head, with the end of the same spirally coiled round a metallic support. Kushāṇa period. From Girdharpur mound.

1338.—Head (ht. 9") of red sandstone. Hair and ear-pendants damaged. Kushāṇa period. From the Gāyatrī Tīla excavation in June 1917.

1349.—Fragment (ht. 5") of the pedestal of a standing image of which only the feet remain. It bears four lines of inscription which reads :

1. *Shapagabhasa.....iyam pra(tī)*
2. *mā prātisthāpita padra-pā-*
3. *(le)na rājapāliya-*
4. *kena Priyadeve*

"The image was established by Rājapāliyaka, who held the office of the "chief of a village," and who was dear to the king."

The title *padrapāla* is allied to *padra-mahasthaka* found in the inscription on the image of Kāśyapa Buddha from Mathura (No. 2739). For *padra* meaning a village, see also Fleet *Gupta Inscriptions*, p. 170, Note 3; and *Epi. Ind.* Vol. XXIII, p. 249, mentioning *khadira-padra*. Kushāṇa period. Find-place Kaṭhotī Kuā, Mathurā City. (V. S. Agrawala, Further new Inscriptions from Mathura, *JUPHS.*, July 1939, p. 26).

1382.—Fragment (ht. 4½") carved with a grotesque figure enclosed within the space bound by a double garland. Kushāṇa period. From Bājnā excavation.

1404.—Fragment (ht. 8") carved on each of the two adjacent sides with a prostrate dwarf wearing a *chhannavira* ornament. Kushāṇa period. From Bājnā.

1431.—Fragment (ht. 5") of a statuette showing a male bust with right hand raised to shoulder. Kushāṇa period. From Bājnā.

1452.—Torso (ht. 12") of a worshipper with garland and flowers. Similar to 1326. Kushāṇa period. Obtained from the excavation at Bājnā village in February 1918.

1454.—Fragmentary bust (ht. 10") of an Indo-Scythian worshipper holding lotuses in right hand which is partly preserved and wearing a collared coat and a belt. Kushāṇa period. From Bājnā excavation.

1517.—Head (ht. 8½") of a male figure wearing a turban and earpendants. Kushāṇa period. From Bhūteshwar Mound.

1518.—Head (ht. 8") with eyes, nose, lips and left ear injured. The hair is fastened with a fillet above the forehead, and some of it is also gathered together as a top-knot on the skull. Gupta period. From Bhūteshwar Mound.

1519.—Head (ht. 5") wearing a broad conical cap covering the bushy hair at the nape. Gupta period. From Bhūteshwar mound, Mathurā.

1523.—Bust (ht. 1'—9") of a male figure wearing a foliated *mukuta*, earrings and a flat torque. In right hand he holds a cluster

of five lotus flowers with inter-woven stalks and a nosegay in his left hand. Kushāṇa period. About second century A. D. From Chaurāsī mound. Cf. E. 8

1526.—Fragment (ht. 7") showing a panel containing the figure of a *Dampatī*, of whom the young man carved on the left side is still preserved. He wears a conspicuous headdress, heavy ear-rings, a *dhoti* with its triangular fold falling between the legs as is found in the sculptures at Bharhut. The left hand of his female partner placed on his left shoulder is still preserved. The figure is a beautiful small specimen of Śuṅga art at Mathurā. Obtained at Maholi.

1540.—Fragment (ht. 9"; length 1'—2") carved with ogee arches containing flying geese. Kushāṇa period. Obtained at village Magherā.

1567.—Head (ht. 8") wearing a conical cap, belonging to some Indo-Scythian soldier. Water-worn. From Madhuban-Maholi.

1568.—Fragment of an *Atlantes* dwarf (ht. 10") consisting of a head supporting a chalice carved as a lotus of which the sepals are turned on the head of the main figure. Two dwarfish arms are raised aloft and hold the cup on two sides. This figure fairly represents the attitude of hands which must have been present in such figures as No. C 3 and C 24. Kushāṇa period. Maholi village.

1580.—Bust (ht. 17") of a male figure wearing a conspicuous garland interwoven with leaves and flowers. The hair is arranged in short spiral curls of the frizzled type and also decorated with flowers and a garland hanging at the back. Short moustaches on the face. From the attitude of the head and the bust it appears that the figure was shown in a dancing attitude. The general appearance of this figure reminds of the faun-like figure on railing pillar J 7. From its style it belongs to the Gupta period. According to information given by Pt. Bholanath the image was brought by him from the Bājna village in the time of late R. B. Pt. Radha Krishna, in 1919-20.

1582.—Statuette fragment (ht. 5½") showing an amorous couple, *Dampatī*, standing under a tree. Water-worn. Preserved upto waist. Kushāṇa period. From Mathura City.

1586.—Detached head (ht. 10") of a male person with moustaches and a turban. From Asgarpur village.

1589.—Head (ht. 7½") with a small moustache and beard, and hair arranged in plaited locks and falling at the back. Kushāṇa period. From Manoharpurā Mohalla. Mathurā City.

1599.—Head (ht. 8") having a rounded face, big eyes and thin lips, wearing a pair of ram's horns in the head-dress. Most probably it belonged to a human headed Indo-Persepolitan capital. Cf. the capital from Chaubāra mound now preserved in the Indian Museum, Calcutta. (Vogel, *La Sculpture de Mathura*, pl. XXIV, fig. b.) Obtained from Asgarpur village. Compare two other heads with ram's horns, No. 157 and 2564.

1608.—Head (ht. 7") with conventional curly hair having at its back a projection carved over with foliated design. Gupta period. From the Yamunā.

1607.—Fragment (ht. 11") carved with a male figure who holds a staff in his right hand and what looks like a water-pot in left. He wears an under garment in the form of *valkala*; lines of the sacred thread are also indicated across the chest. The hair is tied as matted locks turned backwards and also falling from a top-knot on left shoulder. The figure appears to represent a Brahmachārī. Kushāna period. It was found in digging the foundation of a house in Chaubiapada Mohalla of the City.

1609.—Statuette (ht. 6") of a standing male figure wearing a turban, ear-pendants, a flat triangular necklace and a scarf. He holds in his right hand raised to shoulder an object, probably a cup, and in his left hand placed on the girdle some uncertain object like a basket of flowers. Kushāna period. From the Yamunā.

1726.—Statue (ht. 4'—9") of a standing male figure carved in the round, having matted locks of hair gathered together by a garland on the top of head and falling loosely on the back and shoulders. He is wearing double earrings, a thin torque and a seven-stringed pearl-necklace and a *dhoti* fastened by a twice wound flat girdle. The right arm which is broken was obviously raised to the shoulder. The left clenched fist is placed at the girdle and holds the handle of some object which is lost. The break of the upper end visible on the left shoulder shows it to have been a parasol. Probably an attendant figure. Kushāna period. It was found in digging the foundation of the present Museum building in Dampier Park.

1737.—Small figure (ht. 6") wearing ear-pendants, a torque and drapery covering only the left shoulder, and holding a flower garland in right hand. Probably a worshipper. Kushāna period.

1739.—Bust (ht. 10") representing a male worshipper holding a cluster of lotuses in raised right hand and wearing a typical *mukuta* with a foliated projecting rosette. Kushāna period. Purchased by the D. G. Archaeology from Pt. Bholanath.

1740.—Head (ht. $5\frac{1}{2}$ ") with a fillet fastening the hair. Gupta. Purchased from Pt. Bholanath.

1741.—Detached head (ht. 5") having curling hair. Kushāṇa. Purchased from Pt. Bholanath in 1928.

1742.—Head (ht. 3") with beautiful frizzled locks falling on either side. Gupta period. Purchased from Pt. Bholanath.

1744.—Head (ht. 5") of a male figure with a beautiful garland in the turban. Kushāṇa period. Purchased from Pt. Bholanath.

1942.—Head ht. 10") wearing a turban, probably of some *Śreṣṭhī*. Kushāṇa period. From the collection of Major Bridge.

1947.—Defaced head (ht. 5") with elongated ear-lobes probably Bhairava. The hair is fastened by a band and turned backwards. Surmounting the band is a human skull, on each side of which is a human hand with open fingers and facing palms, which was an inauspicious mark according to Bāṇabhaṭṭa in the *Harshacharita*.

On the evidence of style it cannot be later than the Gupta period. From the collection of Major Bridge. Find-place unknown.

1956.—Head (ht. $12\frac{1}{2}$ ") with a turban and very plump cheeks. Kushāṇa period. From the collection of Major Bridge.

1987.—Statuette (ht. 9") showing a standing male figure with hands in *añjali-mudrā*. Head damaged, rest of the figure water-worn. From the collection of Major Bridge.

2014.—Statuette of a *Dampatī* ($7\frac{1}{4}$ "). Kushāṇa period. Completely defaced. From the collection of Major Bridge.

2024.—Upper portion of a male figure (ht. 8"), standing in *añjali-mudrā* in profile to proper right. He is wearing a turban and various ornaments as earrings, a flat necklace, armlets and wristlets. Kushāṇa period. From the collection of Major Bridge.

2030.—Bust (ht. 11") of a male figure wearing *ekavālī* and *kuṇḍalas*. Gupta period. From the collection of Major Bridge.

2038.—Fragmentary relief (ht. $4\frac{1}{2}$ ") of some image, containing four standing devotees. Kushāṇa period. From the collection of Major Bridge.

2042.—Fragment (ht. $6\frac{1}{2}$ ") showing a flying *deva* figure, as is found in the Buddha images of the Kushāṇa period. From the collection of Major Bridge.

2105.—Standing warrior (ht. 9") with arrow in right hand and bow in left, and wearing heavy ear-pendants. Portion below the knee

is broken. Late Kushāṇa period. White stone, water-worn. From the Yamunā river.

2109.—Bust (ht. $6\frac{1}{2}$ "') of a male figure. Right arm raised to the shoulder is broken, the left is turned backward and lies on the back. Wearing ear pendants, torque and necklace. Kushāṇa period. Yamunā find.

2207.—Stone head (ht. 2'') with hair arranged in a foliated pattern. Gupta period. Presented by Pt. Govind Charan.

2305.—Male head (ht. 4'') with a *tenon* projecting above. Kushāṇa period. Presented by Pt. Govind Charan.

2308.—Head (ht. 6'') with prominent moustaches carved in a sunken arch. Below is an indistinct figure between two jars. Gupta period. Presented by Pt. Govind Charan.

2310.—Small head (ht. 3'') of a male figure, with beautiful hair arranged in spiral curls on either side. Gupta period. Presented by Pt. Govind Charan.

2316.—Figure of a ram (length 6'' : ht. 2'') with woolly manes and recurved horns. Legs broken. Gupta period. Red sand stone. Fine workmanship. Presented by Pt. Govind Charan.

2360.—Bust (ht. $1' 1\frac{1}{2}$ ') of a figure with a grotesque face, having folded hands. A notable feature is the band similar to a bridle-bit passing through the mouth. Kushāṇa period. Find-place Rānī-kī-Manḍī, mathurā.

Presented by Pt. Govind Charan.

2415.—Stone head (ht. $3\frac{1}{2}$ "') of a male figure. Kushāṇa period. Find-place Barā-Chamarhānā. Presented by Pt. Govind Charan.

2416.—Beautiful face (ht. $5\frac{1}{2}$ "') looking profile. Kushāṇa period. From Barā Chamarhānā. Presented by Pt. Govind Charan.

2469.—Kankar stone pedestal (ht. $2\frac{1}{4}$ "') carved with a full blown lotus. Gupta period. Purchased by the U.P. Govt. from the collection left by the late R.B. Pt. Radha Krishna.

2496.—Fragment (ht. $3\frac{1}{2}$ "') showing a highly conventionalized tree and the bust of a grotesque figure in *añjalimudrā*. Purchased by U.P. Govt. from the collection of the late R.B. Pt. Radha Krishna.

2508.—Fragment (ht. $5\frac{1}{2}$ "') showing a lion's head with festoons of pearls pendant from its mouth. Gupta period. Cf. Mat/72. Purchased by U.P. Govt. from the collection of the late R.B. Pt. Radha Krishna.

2564.—Head (ht. 9") with ram's horns in the head-dress. It probably formed part of an Indo-Persepolitan capital as is evident by the break at the back. The horn-like head-dress is similar to that in Nos. 157 and 1599. It was obtained by me as Curator from Mahadeva Ghāt, Sadar Bazar, Mathurā. (For illustration, see *Mathura Museum Handbook*, second edition, fig. 26 b.)

2576.—Torso (ht. 1' 9") of a standing male figure carved in the round, head, right forearm and feet broken away, left breast damaged. The left hand rests on the hip. Drapery, scarf and a *dhoti*; flat triangular necklace and three wrist-bangles. The sash serving as girdle on the *dhoti* is prominent. There are two circular halo marks at the back of head. Early Kushāṇa period. Presented by Pt. Bholarath and obtained from Katra Keshavadeva locality.

2598.—Stone torso (ht. 2' 6") of a male figure broken into two at the lower point of the flat triangular necklace; head and arms missing. He wears a pearl necklace close round the neck. There is a single lock of loose hair falling on the right side of the flat necklace. The girdle is visible with the usual knot. Late Kushāṇa period. Found by me as Curator, lying at the back of the District Jail and removed to the Museum.

2602.—Fragment (ht. 5½") showing busts of two male figures, one standing behind the other. They both wear conspicuous turbans. A third figure stands at the proper right side, but only his left shoulder and arms are preserved. On the left side is visible the right forearm of another figure adorned with studded bracelets. Śunga period. Presented by Pt. Govind Charan and obtained from Katra Keshavadeva locality.

2603.—Fragment (ht. 5¼") carved with a standing male and a female figure. The male is holding a sheaf of arrows in his right hand and a big bow in his left. The female held in her right hand a mirror. Both adorned with the usual ornaments and drapery. Kushāṇa period. The relief is broken away below the knees of the male figure and below the waist of the female. Presented by Pt. Govind Charan and obtained by him in the Bharatpur Darwāzā locality.

2733.—Head with foliated *mukuta* Kushāṇa. Presented by Pt. Govind Charan.

2734.—Head (ht. 5") with moustaches and matted locks turned backwards, probably Śiva. Gupta period. Presented by Pt. Govind Charan.

2735.—Head (ht. 3") wearing a *mukuta*. Kushāṇa period. Presented by Pt. Govind Charan.

2736.—Mask for the face (ht. 3½"), made of iron. Head shaven but locks on either side of the ears. Holes for eyes and mouth. It appears to be a mask of one of the *yakshas* in the train of Bacchanalian Kubera, and may be assigned to the late Kushāṇa or Gupta period. Found by me as Curator in a small temple in *mohalla* Khaṭṭi-kā-Kuā which is an ancient site. The temple contained some other fragments of the Kushāṇa period.

MEDIEVAL PERIOD.

G 1.—Torso (ht. 1' 7") of a male figure wearing a double necklace and a breast jewel. Both arms are broken. The left hand rested on the hip. The sculpture is said to originate from the Kaṅkālī Tila. Medieval period. Compare the bust in No. 1515 sculpture.

201.—Head (ht. 7") with a fillet fastening the hair above the forehead. Eyes slanting towards the ridge of the nose. Medieval period. From Jawāhar village, Tehsil Iglās, Dist. Aligarh.

203.—Head (ht. 7½") with a high conical *mukuta*. There is a small vertical mark in the forehead. Medieval period. From Jawāhar village in Pargana Iglās, Dist. Aligarh.

218.—Detached head (ht. 6"). Medieval period. Found at Bhuteshwar Mahadeva in 1912.

228.—Head (ht. 9") with a high-mitred *mukuta*, beautiful *kūṇḍalas* in the ears and profuse necklaces. Medieval period. Obtained from the Ahalyāganj mound.

366.—Memorial pillar (ht. 3' - 4") showing a warrior who has fallen in battle fighting for the defence of cows. The lowermost panel shows his cremation on a burning pyre. Such pillars like the Sati stones were a special feature of the medieval period set up to commemorate the exploits of local heroes. Obtained at Jaisinghpurā Tila by Pt. Radha Krishna in 1913. Compare with this the memorial pillar (*Smāraka stambha*) in the Gwalior Museum. (*A Guide to the Arch. Museum at Gwalior* by M. B. Garde, p. 17).

386.—Fragment (ht. 7") carved with the torso of a male figure. Medieval. From Sāt Samudrī Well in the compound of the present Museum building.

738.—Head (ht. 3½") showing the right socket of the eye devoid of its eye-ball. Perhaps Śukrachārya or some comic figure. Medieval. From Salempur Well.

931.—Head (ht. $5\frac{1}{2}$ ") with high *karaṇḍa-mukuta*, surmounted by a lotus flower. Early Medieval. From Raniwālā Well at Palikherā.

957.—Fragment (ht. 14") of the right side of some sculpture, showing a bearded male devotee seated in *añjali-mudrā*, and two standing females. Medieval period. From Well Baghichī Birhal, Isapur.

996.—Fragment (ht. 9") of a sculpture showing two figures who appear to be attendants. Medieval period. From Palikherā.

1000.—Small Fragment (ht. 6") consisting of a male figure holding a big lotus stalk (?) in right hand. Find-place Mansāwālā Well at Palikherā. Medieval period.

1193.—Torso (ht. 1'-8") of a male figure wearing sacred thread, necklaces and pearl-festoons round the thighs. Medieval period. Find-place unknown.

1241.—Head (ht. 8") wearing high *karaṇḍa-mukuta*. Above forehead is a metallic fillet under which is apparent a row of curls. Medieval period. From Water Works excavation in 1916.

2020.—Fragment of sculpture (ht. $7\frac{1}{2}$ ") showing inside a chapel a female seated in *lalitāsana* and playing on a musical instrument, probably a *vīṇā*. On right another headless female attendant. Poor preservation. Medieval. From the collection of Major Bridge.

2046.—Fragment (ht. 4") on which the lower half of a female figure, a miniature standing male figure inside a chapel, and another squatting fig. by his side, are preserved. Medieval. From the collection of Major Bridge.

2343.—Colossal head (ht. 2'-1") of red sand stone, belonging to a very big image. On the forehead is a disc within two equilateral triangles, probably signifying a mystic symbol. The head-dress is very exotic, being a projecting conical cap partly preserved. Late medieval period. Such heads surmount the figures of Dvārapālas in the Haradevaji's temple at Govardhana. It was brought by me from a field about two furlongs south of the Vernacular Middle School, Govardhana.

D 30-31.—Two figurines (ht. 8") of Hindu ascetics seated in *siddhāsana* and holding a rosary with both hands in front of the breast. The two figures which are apparently modern were obtained by Pandit Radha Krishna from Mahāban. One of them is defaced. On loan from the Government of India. Mughal period.

VI BAS-RELIEFS

(a)—SCENES OF BUDDHA'S LIFE.

H I.—Bas-relief (ht. 2' 2" with 3' 5½") containing five scenes of Gautama Buddha's life.

- (a) (proper left) His birth in the Lumbinī garden near Kapilavastu. His mother Māyā is shown standing in the usual attitude under the *sāl* tree, a branch of which she clasps with her right hand. She is supported by her sister Prajāpati standing to her left. On the other side is Indra who receives the child on a cloth. Beneath the Nativity is the scene of the first bath. The infant Buddha (or more correctly Bodhisattva) stands in the centre, whilst the two Nāga kings Nanda and Upananda, their hands joined in the attitude of adoration, issue from masonry wells. Cf. nos. H 2 and N 2 (a).
- (b) Buddha's enlightenment (Skr. *bodhi*) at Bodh-Gayā. Buddha is seated under the *bodhi* tree in the traditional pose of touching the earth with his right hand (*bhūmisparsa-mudrā*). The female figure to his right is probably one of Māra's daughters. Beneath is Māra in the act of shooting an arrow at the Śākya Sage. The other big-headed figure is probably a demon of Māra's host. Cf. nos. H 6 and N 2 (b).
- (c) His descent from the "Heaven of thirty-three gods" where he had preached the law to his mother reborn as a *deva*. Buddha, accompanied by the gods Indra (Śakra) and Brahmā, is shown in the act of descending by the triple ladder, at the foot of which we notice the kneeling figure of the nun Utpalavarṇā who was the first to receive him. Cf. no. N 2 (f).
- (d) His first sermon in the Deerpark near Banares. It should be noted that Buddha is not shown here in the attitude of "turning the wheel of the law" which in Buddhist art is peculiar for this scene. He has his right hand raised towards his shoulder, a gesture which in Buddhist iconography denotes the imparting of protection. Beneath

there is a wheel placed on a pillar with two worshipping figures at its sides. Cf. nos H 7 and N 2 (c).

- (e) His death or *parinirvāṇa* at Kusinārā or Kuśanagara. Buddha is lying under the twin *sāl* trees. Three mourning figures are standing behind his couch and three are seated in front. Cf. nos. H 7, 8, 9 and N 2 (d).

The sculpture was found by Pandit Radha Krishna at the Raj Ghāt Mathurā City, where it was being worshipped by the Hindus. It was purchased for the Museum in January 1908.—(*Catalogue*, 1910, Plate VIa). On loan from the Government of India. (Vogel, *La Sculpture de Mathurā*, p. 60, pl. LI, fig. a).

H 2.—Sculpture (ht. 1' 9½") carved on two faces in bas-relief. On the obverse is the nude figure of a male child standing on a platform, with his right hand raised towards his shoulder and his left resting on his hip. On each side of him a *Nāga*, canopied by a nine-headed snake hood, issues from a round masonry well. Both are turned towards the central figure and have hands joined in adoration. The faces of the central figure and of one of the *Nāgas* are destroyed. Suspended in the air are five musical instruments, namely a conch (Skr. *śaṅkha*), flute, tabor, harp, crooked drumstick held in the hand of an invisible figure, and drum. Cunningham believed the nude figure in the centre to be a Jina, but a comparison with the scene of Buddha's birth on H 1 (a), and on the bas-relief no. a of the *stūpa* drum N 2 makes it evident that the relief represents the infant Buddha and two *Nāga* kings Nanda and Upananda who are mentioned in the *Lalitavistara* (ed. S. Leumann. Halle 1902, pages 83, 84 and 93). We may refer also to the following passage from Hiuen-Tsiang (*Sī-yu-ki* transl. Beal, Vol. II, p. 24 f) "to the east of this *stūpa* are two fountains of pure water, by the side of which have been built two *stūpas*. This is the place where two dragons appeared from the earth. When Bodhistva was born, the attendants and household relations hastened in every direction to find water for the use of the child. At this time two springs gurgled forth from the earth just before the queen, the one cold, the other warm, using which they bathed him."

It appears from Hiuen Tsiang's account that the *stūpas* which commemorated the Buddha's first bath by the *Nāga* kings Nanda and Upananda, stood not far from the famous Aśoka pillar of Rummindei which marks the spot where he was born.

The five musical instruments shown on our sculpture indicate the heavenly music which according to the Buddhist scriptures was heard on this joyous occasion.

On the reverse are a male and a female figure, both defaced, engaged in a toilet scene to the proper left. They are clad in a *dhōṭī* and a shawl or scarf tied round the waist. The male figure carries in both hands a tray containing a garland. The female has her right hand raised over head; in her left hand she holds a mirror (*maṇḍana-darpaṇa*). It seems that both figures were standing under trees. Kushāṇa period.

Cunningham states that the sculpture was brought either from the Kaṅkāli Tīlā or from one of the mounds in that direction. (*ASR.*, XX, p. 35; plate IV, fig. 1, cf. *BEFEO.*, VIII, p. 493 and *ASR.*, for 1906-7 p. 152 plate LIII Vogel, *La Sculpture de Mathurā*, p. 57, pl. LII, fig. b, Coomaraswamy, *HIA.*, fig. 104).

H 3.—Fragment (ht. 1' 6") containing a series of scenes placed one above the other. The only scene almost completely preserved represents the Bodhisattva (i. e., the future Buddha) in the act of leaving his royal abode in order to become a recluse. The technical designation of the subject is "the Great Renunciation." (Skr. *Mahā-bhinishkramaṇa*). Siddhārtha (the Buddha's secular name) is rising from the couch on which his wife Yāsodharā is sleeping. In front of couch are the figures of three female musicians, who have fallen asleep over their instruments. The panel immediately below may have contained the scene of Siddhārtha's leaving Kapilavastu. If so, the head immediately above the break would be that of Siddhārtha. The sculpture formed evidently part of a doorjamb. To the right and left of the panels are vertical ornamental borders. The stone is also carved on the proper left side.

H 4.—Fragment (ht. 8½") carved with the figure of a man to front on horseback; possibly the future Buddha riding out through the city gate of Kapilavastu. Cf. above No. H 3. It was found in clearing a well at Jamalpur and made over to the Museum by Lieutenant-Colonel W. Vost, I. M. S.

H. 5.—Fragment (ht. 1' 3") of a stele (*urdhvapatta*) carved with two panels, placed one over the other and separated by a Buddhist railing and by a band of *chaitya* windows. The lower panel, of which only the upper half is preserved, seems to represent the future Buddha leaving home. The head of the horse and part of the mounted figure are preserved. Among the remaining figures we notice in the centre

the one holding a parasol, and at his side another with a fly-whisk (?) in his right and a thunderbolt in his left hand.

The upper panel seems to represent the future Buddha, after leaving home, in the act of laying off his royal ornaments and making them over to his groom Chhandaka kneeling in front of him. In the third figure above we may perhaps see either a repetition of Chhandaka or a Deva. At his side we discern the head of the horse Kapṭhaka which is always present at this scene. But it is curious to find an elephant also introduced here, perhaps meant to indicate the royal rank of the main person. The rest of the panel is occupied by five figures which are not so easy to identify. Dr. Vogel supposed that the female figure seated in front on a stool is Yaśodharā, the Buddha's spouse, who receives from a maid servant the news of her lord's departure. It will be noticed that her right hand is raised to the head in an attitude of grief which is common with the mourning figures of the Nirvāṇa scene. The other figures are too indistinct to be identified with any amount of certainty.

Pandit Radha Krishna obtained this sculpture from a *bāghīcha* near the Seth's Garden on the right bank of Yamunā about 1½ mile south of the City. On loan from the Govt. of India.

H 6.—Stone (ht. 1' 1") of curvilinear shape, probably from the top of some building. The front is carved with a bas-relief representing the Buddha seated cross-legged on a platform under the Bodhi tree. His right hand which is broken was probably raised towards the shoulder in the attitude of protection (*abhaya-mudrā*). On each side are three female figures, perhaps Māra's daughters, Desire, Pining and Lust. (Cf. Cunningham, *Bharhut*, p. 28.

H 7.—Fragment (ht. 10½") of a bas-relief containing two scenes :
(a) (Proper right) Buddha's first sermon at Benares. Buddha (defaced) is turning the wheel of the law, i. e., preaching. He has a halo with scalloped border. On each side are two figures in monk's dress, one seated, the other standing. Those to the proper right are only partly preserved.

(b) Buddha's death or *parinirvāṇa* (final extinction). The Buddha is lying on his right side with his head supported by his right hand and one foot resting on the other in close agreement with the Buddhist scriptures (*Mahāparinibbāṇa-sutta*, Ch. 5 § 1. *The Book of the Great Decease*, S. B. E. Vol. XI, pp. 85f). In front of his couch are three figures. The central one in monk's dress is Subhadra, the Buddha's last convert. The other two are laymen and possibly

the Malla chieftains who witnessed the Master's last moments. Behind the couch three figures are standing with arms outstretched in the attitude of grief.

The sculpture, when complete, presumably contained the four principal events of the Buddha's life, namely :--(1) His birth near Kapilavastu in the Lumbinī garden (Padaria, Rummindei tappa, Nepal Tarai). (2) His attaining of enlightenment ((*bodhi*) under the *bodhi* tree at Bodh-gayā (Gayā District, Bihār). (3) His first sermon in the Deerpark, now Sārnāth near Benares, to the five mendicant friars. (4) His death at Kusinārā (Kasia, Gorakhpur District) in the Malla country (ASR., 1906-7 Pl. LIV a.)

The sculpture must have belonged to the stone facing of the square basement of a *stūpa*. Its find-place is unknown. (Vogel, *La Sculpture de Mathurā*, pl. LIII, fig. c).

H 8.—Fragment (ht. 3' 4") of "a high slab" (Skr. *ūrdhvapatta*), the lower portion of which represents the *parinirvāṇa* or death of Buddha Śākyamuni between the twin *sāl* (*Shorea robusta*) trees of Kusinārā. The Master is lying on his right side on a couch, his head supported on his right hand and one foot resting on the other. The head is provided with a halo. Behind the couch are three figures of mourners. That to the proper right, apparently a monk (*bhikkhu*), holds in his left hand a square board on which four four-petalled flowers are visible; his right hand is applied to his head. The two others are evidently lay-members, possibly two Malla chieftains who witnessed the Master's last moments. One raises his two arms as in despair; the other stands weeping, his face concealed by a kerchief. To the proper right is one of the twin *sāl* trees; from its foliage issues a drayad (*rukṣa-devatā*) who showers flowers on the dying Buddha. Of the corresponding tree to the left only a portion of the trunk can still be traced. In front of the Buddha's couch are three figures. The one to the left, wrapt in meditation, must be Subhadra, the Tathāgata's last convert, who before his conversion was a Brahmanical mendicant. This we may infer from the three staffs placed at his side to indicate that he belonged to the sect of Tedandikas (from Skt. *tridandā* "a triple staff"), though this is not expressly stated in the Buddhist books (Cf. Patañjali on sūtra III. 2. 124, saying that a monk was recognised by his triple stand (*trivishṭabdhakam dṛiṣṭvā parivṛj-akāḥ*). The central figure is possibly one of the Malla chiefs and that to the proper right the Thunderbolt-bearer (Vajrapāṇi) who

dropped his diamond mace (Skr. *vajra*) on the occasion. The monk standing at the Buddha's feet must be Mahākāśyapa, one of his chief disciples who hastened to pay reverence to the Master's feet. He is wearing a patched robe (*paṃsu-kūla*). The figure at the head wears the dress of a layman. The scene is enclosed between Persepolitan pilasters with capitals containing winged animals (horses?) The missing panel above perhaps represented the Illumination (Skr. *bodhi*), expressed by the scene of the presentation of the cups by the four guardian-gods (Skr. *lokapāla*); only two standing figures are partly preserved. It is separated from the lower panel by a row of two busts and a Buddha figurine placed in niches separated by dwarf-pilasters. Cf. H 11. The proper left side of the two panels is decorated with a lotus stalk rising from a vase. This border is much defaced. Find-place unknown. (Cf. Foucher, *L'art greco-bouddhique*, p. 569, fig. 282). Vogel, *La Sculpture de Mathura*, p. 60, 66, pl. LIII, fig. a.

H. 9.—Fragment (ht. 9½") of a bas-relief which represented scenes from Buddha's life. In the left half side Buddha is shown lying on a couch in the usual *parinirvāṇa* attitude. At the side of his bed two figures apparently monks are seated. One of them is clad in a chequered *saṅghāṭi* which is technically known as *paṃsu-kūla* (*Vinaya Piṭaka*, I. 287). This drapery has been found at Mathura in several other specimens viz. a Buddha statuette No. 514 (*Annual Bibliography of Indian Archaeology*, 1934, pl. IV, fig. a), and No. 2362, also a *torāṇa*-tympanum from Mathurā, in the Boston Museum of Fine Arts (Vogel's *La Sculpture de Mathurā*, pl. LV, fig. b. The Art News XXVII, No. 30, p. 36, fig. 6). It was found in clearing a well at Jamalpur and made over to the Museum by Lt. Col. W. Vost, I.M.S.

H 10.—Fragment (ht. 1' 4") of a slab, perhaps belonging to a doorway, carved on one side with two panels enclosed between vertical decorative borders and separated by an ogree arch and a railing. The upper panel represents Buddha receiving in his alms-bowl a handful of dust from the children Jaya (the future Aśoka) and Vijaya. The subject is often pictured in the Graeco-Buddhist art of Gandhāra. The lower panel shows Buddha standing and a small figure to his right offering flowers. This scene is perhaps an abridged rendering of the Dipaṅkarajāataka, as represented in Gandhāra reliefs. On one of the narrow sides of the stone are two figures placed one over the other and separated by an ogree arch and two railings. The upper one is a worshipper stand-

ing with a garland in his right hand. The lower one is a Buddha with a haloed head standing on a lotus in the attitude of imparting protection. The stone was found in clearing a well at Jamalpur and made over to the Museum by Lieutenant-Colonel W. Vost, I.M.S. (On the scenes represented in the two panels, cf. Foucher *L'art greco-bouddhique*, pp. 517-520, figs. 255-256 and pp. 273-279, figs. 139-141. Also Hargreave's *Handbook to the sculptures in the Peshawar Museum*, p. 103). For illustration see Bachhofer, *Early Indian Sculpture*, pl. 99 fig. c..

H 11.—Bas-relief (ht. 1' 6") representing Buddha visited by Indra in the Indrasāila cave near Rājagriha (the modern Rājgir in Bihar). To the proper left of the slab a piece of about 8" in width is lost. The original centre of the bas-relief is occupied by Buddha seated in meditation inside the cave on which a peacock above and two lions at the sides should be noticed. Towards his right is the chief of the Gandharvas or heavenly musicians who is recognisable from a harp which he plays. He is followed by an attendant holding flowers and by three female figures, each carrying a bunch of flowers and a garland. They may be identified as celestial nymphs (Skr. *apsaras*) of Indra's heaven. On the other side of the cave we notice Indra with his high hat crouching in adoration, elephant Airāvata and two male figures crouching behind him.

The upper portion of the sculpture is divided into a series of arches separated by dwarf pilasters. Under the central arch is Buddha's head-dress; the others enclose the upper halves of worshipping figures, probably Devas. Buddha's crest jewel (Skr. *chudāmaṇi*), according to the Buddhist scriptures, was worshipped in the heaven of the thirty-three gods (*Trayastrīṃśa svarga*) of which Śakra is the head. This explains why the sculptor has combined it with the representation of Indra's visit. The lower portion of the sculpture is carved with a Buddhist railing and some decorative borders. The stone was found by Pandit Radha Krishna in front of a hut near the third milestone on the Mathurā Delhi Road. On loan from the Government of India. (Vogel, *La Sculpture de Mathurā*, pl. L 1, fig. b.)

The scene of Indra's visit to Buddha in the Indrasāila cave is a favourite subject of Buddhist art. It occurs first on a railing pillar at Bodh-Gayā; here only the empty cave is shown and a figure with a harp standing at its side. On a bas-relief from Loriyan Tangai in the Swāt valley we have a very fine and full representation of this scene. The Buddha figure in the cave is remarkable for its

expression of repose and serenity. Indra is attended by numerous celestials and above and below the cave are various plants and animals such as lions in caves, peacocks and also monkeys who are imitating the meditative attitude of Buddha. The Loriyān Tangai sculpture is preserved in the Calcutta Museum, which also possesses another Mathurā bas-relief of Indra's visit. Finally attention may be drawn to the fine rendering of this scene on the *torāṇa* architrave No. M 3 of the Mathurā Museum. (*Catalogue* 1910, Plate VI b. Cf. Anderson, *Catalogue*, Part I, pp. 182 f. M 7; Burgess, *Ancient Monuments*, pl. 60; T. Bloch, Buddha worshipped by Indra in *Proc. A.S.B.* for 1898, pp. 186—189; Foucher, *L'art gréco-bouddhique*, Vol. I, pp. 492—497).

H 12.—Slab (ht. 1' 7") carved with a figure of Buddha seated cross-legged with his right hand raised to the shoulder, on a five-stepped throne placed in an inverted position on a pedestal supported by a pair of lions. He is flanked by four figures, of which two stand to the right and two to his left; each holding a cup. We may, therefore, assume, that the scene refers to the presentation of the four bowls by the four guardian gods (*lokapāla*), though the treatment is uncommon. Cf. beneath no. N 29. The scene evidently belonged to a series of similar illustrative panels placed one over the other and separated by Buddhist railings. Pandit Radha Krishna acquired it from the village of Isāpur on the left bank of the Jamnā opposite the City.

281.—Fragment (ht. $10\frac{1}{2}" \times 7"$) of a bas-relief showing two scenes from Buddha's life, viz. his birth in the Lumbini garden in which Māyā Devī and her sister are seen under a tree, and secondly the assault and defeat of Māra (*māra-dharṣaṇa*). Kushāṇa period. From Mahāban.

1345.—Bas-relief (ht. 1' 8"; width 2'), carved with a rocky background in the centre of which is the Buddha seated in *dhyanamudrā* inside a cave. Below his seat is a peacock and on left side of the image is a crouching lion, a similar animal on right side being defaced. The rocky cave with the Buddha, two lion figures and a peacock is similar to the one carved on relief No. H. 11 (Vogel, *Catalogue* 1910, pl. VIb). The scene is placed between two prominent Nāga figures, whose busts are canopied by snake hoods, but the lower extremities of their bodies coiling together at the lower edge of the relief are of a serpent. The left Nāga holds his hands in *añjalimudrā*, the right one is defaced. There is a figure of a monk on the right side of the Nāga at the left end. Below him are two

animals, a cow and a boar. Beneath these animals is a curious scene in which four figures participate. One human figure is shown in the attitude of holding by the left hand another figure who seems to be moving away with a purse-like object held in right hand. In front of them are two spearmen clad in Indo-Scythian dress. On proper right half in the corresponding space we find two squatting figures, one of whom is defaced and the attributes of the other are indistinct. On their right stands a human figure. Above him are traces of the torso of another figure.

It has not been possible to identify the scenes in this relief with any certainty. The similarity of the central scene with that on H 11 suggests that the Buddha is seated in the Indrasaila Cave at Bodh Gaya. The rest may be a Jātaka story. The relief was briefly noticed by Dr. A. Venis in the *JUPHS.*, June 1918, p. 141, pl. V, Fig. 2.

Kushāna period. From Gayatrī Tila. *APRNO.*, 1919, p. 10, photograph No. 2409.)

1389.—Left door-jamb (ht. 2') carved on two adjacent faces with four panels. The front side shows Buddha seated in *dhyāna-mudrā* between two attendants. In the lower panel a male figure seated in a throne in *lālitasana* with right hand in *varada-mudrā* and the left one placed on the thigh.

On the proper right side is shown the figure of haloed Buddha seated in *padmāsana* on a raised platform accepting with his right hand a bowl from a standing figure on the right side. In the lower panel is a male figure who from the halo and *ushnīṣa* appears to be the Buddha himself, holding with his left hand the branch of a tree in front, and a bundle in the right hand held before his chest. He is standing on a platform and the lower half of his body is hidden by it. Evidently it is the scene of the Buddha's approach to the Bodhi tree holding a bundle of soft grass presented to him by the grass-cutter Svastika. In the Gandhāra representations of the approach to the Bodhi-seat we see similarly half the body of the Buddha on the platform. (Hargreaves, *Sculptures in the Peshawar museum*, 1930, p. 31).

Unfortunately the panels on this sculpture are much water-worn. Kushāna period. From Bājnā excavation in January 1918.

(b) DECORATIVE BAS-RELIEFS.

I 12.—Slab (ht. 2' 5½") width 5' 6½") containing a portion of an ornamental frieze in low relief showing *yakshas* carrying a big lotus

garland on shoulders. The *yaksha* wears a torque and bracelet round the arms and a *dhōṭī* fastened to the loins by means of a narrow girdle. This purely Indian costume is an innovation, not found in Gandhāra, where the garland-carrying figures are nude and wholly represent the well-known type of the Cupids of later classical art. The intervening spaces between the garland are filled by a palmette rising from a lotus rosette. The stone which is pierced by two round holes must have formed part of the facing of a *stūpa*. Its find-place is unknown. *ASR*, 1906-7, Pl. LIV (b);

I. 13.—Slab (ht. 9" width 3' 3½") carved in bas-relief with two male figures, walking to the proper right, who carry a triple garland, interlaced with flowers, the ends issuing from the mouths of a pair of crocodiles (Skr. *makara*). This device is also found on the *Amarāvati Stūpa*. Cf. above sub. 12. The stone must have belonged to the facing of a small *stūpa*. Its find-place is unknown.

I. 14.—Fragment (ht. 11"; width 3' ½") of a slab decorated with two friezes separated by a horizontal raised rim. The upper frieze consists of an ornamental border of three male figures bearing on shoulders a heavy garland, the curls of which are filled with various flowers.

The lower frieze contains three scenes :

(a) That to the proper right, of which a part is missing shows a bearded ascetic with matted hair seated on a grass mat and feeding a pigeon of which only the head is preserved. He has tied a scarf passing round his knees. Behind him a young ascetic clad in a loin cloth and having the matted hair tied in a top knot stands in front of a carrying-pole with two baskets at both ends (*vihāṅgikā*, Hindi *bahgi*.) At his side are a *havanakuṇḍa* and a *hamandolu*.

(b) This scene is placed between two *pārṇasālās* facing in opposite directions. In it we find a male and a female deer walking to the proper left over a rocky surface between two trees.

(c) In front of his *pārṇasālā* a middle-aged hermit with a small beard is standing with his hands out-stretched in the attitude of tempting some thing to come to him.

It is possible to identify the scene with the story of the Romaka Jātaka, also called Parāpata Jātaka (the birth story of the pigeon, Fausboll, No. 277, Vol. II, pp. 382-4.) The Bodhisattva was once born as king of a flock of pigeons. For a long time they visited regularly a good ascetic (*śīlasampanna tāpasa*) who had made an *āśrama* and lived in a cave (*pavvata-guhāyam*) nearby, until he became old and left the

place. He was succeeded by another ascetic who was of sham morals (*katatapusa*.) The pigeons continued their visits, till one day the villagers served the ascetic with a dish of pigeon's flesh, and he liking the flavour, conceived the desire to kill the pigeons. Next day he concealed a staff under the corner of his garment and waited in front of his leafy hut (*pannasāla dvāre*) expecting the birds to come near him. But the Bodhisattva suspecting his intention, warned his followers and charged the ascetic with hypocrisy. The sham ascetic was afraid of the villagers and soon left the village.

In the first scene we see the good ascetic in the act of feeding the birds. His advanced age is expressed in his features and beard. By his side we see the young hermit the fact of whose recent arrival is cleverly indicated by associating with him a *bahgi*, of which he has just unloaded himself. The fire altar and water pot placed in front of the *parṇasālā* mark the place as an *āśrama*. The deer also serve the same purpose, and the hilly surface confirms the reference to *pavvataḡuḡā*. On the left side we see the sham ascetic before his hut who has now grown a small beard which suggests an interval of time since his first arrival, as the Pali text also says. The attitude of standing and the pose of his hands indicate that the scene in this panel portrays the sham ascetic in readiness to carry out his evil intention. The carving of the figures is done with much care, and the sculpture may be assigned to the early Kushāṇa period. Find-place unknown. *ASR.*, 1906-7, Pl. LIV c. p. 158; Coomaraswamy, *HIA.*, pl. XX, fig. 76; Bachhofer, *Early Indian Sculpture*, pl. 105; Agrawala, *Mathura Museum Handbook*, Second Edition, p. 17, fig. 6.

1.15.—Fragment (ht. 7½") of a frieze decorated with two garland-carrying figures which have the appearance of dwarfs and wear turbans, ear-pendants and *dhotis*. In the curves of the garland are flowerpots each containing three buds. Above the frieze runs a decorative border in low relief; and along the top of the stone is a cornice supported by brackets. The fragment probably formed part of the facing of the square basement of a miniature *stūpa*. Cf. above sub no. 12. It was kept at the Allahabad Library till December 1907 and is probably from the Jamālpur site. Kushāṇa period.

16.—Fragment (ht. 9") carved with a frieze of garland carrying *yakshas* of whom only one is preserved. In each interval are a lotus-flower and two lotus-buds. Over the frieze is a bracket. The sculpture probably made part of the facing of the basement of a small *stūpa*. It was found in clearing a well at Jamālpur and made

over to the Museum by Lieutenant-Colonel W. Vost, I.M.S. Kushāna period.

I 7. Fragment (ht. 1' 7½"; width 3' 2") of a frieze with a sunk panel on which are five Buddha figures seated cross-legged. Each has two attendants with fly-whisks standing at his sides. The figure to the proper left wearing royal dress must be the future Buddha or Bodhisattva Maitreya. In his left hand he holds a flask of nectar (*amṛita-ghaṭa*). The other five figures wear monk's dress; that next to Maitreya seated in meditation must be Śākyamuni, the Buddha of the present age, and the other three his immediate predecessors Krakuchchhanda, Kanakamuni and Kāśyapa. Probably three Buddha figures are lost to the proper right. The panel is enclosed with ornamental borders. The stone which is broken in two and has a dove-tail mortice on the top probably decorated the facade of some Buddhist shrine. Find-place unknown. Kushāna period.

The bottom of the stone is carved with three flying Deva figures and a lotus-rosette which probably occupied the centre of the stone when entire. From this it appears that the front of the missing portion contained four more seated Buddha figures. For a similar frieze from Mathurā in the Lucknow Museum B 182, see Vogel, *La sculpture de Mathura*, pl. XXXVI c; Bachhofer *E I S.*, pl. 87.

I 8.—Sculpture (ht. 1' 10") carved on one side with a bas-relief containing four figures standing turned to the proper right. The first and third figures are males in royal head-dress standing with folded hands in the attitude of adoration. The figure between is that of a woman who holds a nosegay in her right hand. The last figure, somewhat smaller in size, appears also to be of a male. Over it the head of some animal is visible. The carving is much defaced. The sculpture was preserved at the Allahabad Public Library till December 1907 and probably originates from the Jamalpur site.

I 9.—Fragment (ht. 1' 5"; width 2') of a relief representing a *stūpa* worshipped by a pair of Nāgas. Of the *stūpa* only the top portion remains, surmounted by a parasol with two garlands attached to it. Of one of the Nāgas only the head remains with an ornamental head-dress and a hood of five snake-heads. Of the other only a portion of the hood can be traced. The scene is enclosed between two Persepolitan pilasters with a couchant winged lion on their capitals. These pilasters support a plain architrave on which two *chaitya* windows are carved in low relief. Find-place unknown. Kushāna period.

110.—Fragment (ht. 10" ; width 2' 1") of a frieze with a relief (defaced) representing a *stūpa* decorated with two parasols being worshipped by three male figures. One of these carries a long staff to which a streamer is attached and the second an umbrella. Find-place unknown. Compare the scene of *stūpa* worship on No. 130. Kushāna period.

I 11.—High slab (Skr. *urdhvapatta* ; ht. 5' 3½" ; width 11½") carved both on the front and sides which are divided into several compartments of varying height separated from each other by Buddhist railings. The front is in parts much defaced ; the two uppermost panels are almost entirely destroyed. The lower-most panel, supported by four partly defaced Atlantes, shows a stately gateway provided with two balconies. This gateway is flanked by crenelated walls over which the heads of armed soldiers and palm trees are visible. On both sides rises a tower. In the next panel, the sides of which are occupied by standing Atlantes, we find a soldier guarding a covered road which slopes upwards to the next panel. In this panel we see evidently a king and queen seated side by side, having a retinue of seven female attendant figures. One of them is a flywhisk-bearer (*chāmara-grāhīnī*), three others are dancing women (*nartakīs*) and the rest members of musical party (*tūryāṅga*) playing on a harp, on cymbals and on a tabor. In the two following panels we find some young men disporting themselves in the company of fair damsels. On the corresponding narrow sides of the stone there are female figures. In the two upper panels we distinguish portions of three figures, one of which carries a sword in his left hand, while the right is raised towards his shoulder. An elephant with elevated trunk can also be traced. The relief probably represents one of the lower heavens (Skr. *Kāmaloka*) in which the sensual element is prominent. The sculpture probably formed the facing of a *torana* pillar, the other three faces being decorated with similar slabs. Find-place unknown. *Catalogue*, 1910, Plate XX. Śuṅga period.

I 12.—Fragment (ht. 1' 8½") carved with a relief which represents a male figure who wears a scarf round his loins and a heavy necklace and bracelets, and stands with his right foot placed on a stool of wickerwork. He touches with his left hand the shoulder of a female figure. She wears a scarf round her loins, the usual ornaments and a broad girdle. The panel is enclosed between pilasters ; that to the proper left is broken. The lower part of the sculpture contains the upper portion of another panel, likewise enclosed between pilasters. The two panels are separated by a Buddhist railing

and an architrave decorated with *chaitya* windows. Find-place unknown.

I 13.—Fragment (ht. 1' 5½") carved with a rampant lion mounted by a male figure, which holds the reins. Similar lions, often placed over or on elephants, are a decorative device commonly met with in Indian sculpture. Tenon on top of stone. Find-place unknown. Gupta period. (V. A. Smith, *Hist. of Fine Art*, p. 142, fig 92; Vogel, *La Sculpture de Mathurā*, pl XI a)

I 14.—Fragment (ht. 1' 2") of a relief containing a group of worshippers turned to the proper left in the attitude of adoration (Skr. *namaskāra*). Two of them are males clad in a loin-cloth and a scarf or shawl leaving the upper part of the body nude. Between these two figures a third male (?) person is partly visible. In front are three figures of children; the one in front headless and the other two defaced. They are likewise turned to the left, with folded hands. The child in front is a girl, wearing a girdle round her loins. Find-place unknown. Kushāṇa period.

I 15.—Fragment (ht. 1' 4") of a relief containing the bust of a male figure, wearing an elaborate turban and various ornaments. Drapery over his shoulders and breast slightly indicated by wavy lines. With his right hand he clasps a highly carved handle of a fly-whisk, the upper portion of which is broken off. Left arm broken below the elbow. Find-place unknown. Śuṅga period. (Bachhofer, *Early Indian Sculpture*, pl. 71 b.; *Mathurā Museum Catalogue*, 1910, pl. XXI b.)

I 16.—Fragment (ht. 1' 2½") of a slab with a pair of flying, garland carrying Vidyādhara in relief. They are wearing *ekavālī* pearl necklace and have frizzled hair (*vellita-keśa*.) Gupta period.

I 17.—Fragment (ht. 6") of a sculpture with foliage in low relief and on a projecting piece two figurines flying to proper left, both headless and much injured. The one in front is a male wearing a loin-cloth and holding a garland in both hands before his breast. The second, slightly smaller, is a female, nude to the waist. It seems that her right arm was raised and that her left was stretched out over the head of her companion. Find-place unknown.

I 18.—Fragment (ht. 1' 3") of a slab containing the upper portion of a male figure, wearing an elaborate turban and the usual ornaments consisting of spiral earrings in cloven lobes, flat torque and necklace, and holding in his right hand a sword, partly broken, over his shoulder. A child, facing, is standing erect in his left hand,

resting, as it were, against his shoulder and holding its hands folded before its breast, as if supplicating to some deity. The figurine of the child is defaced. The corners of the slab have been cut away square. The sculpture shows a scene from the Sutasoma Jātaka, in which a *yaksha* sacrifices a boy. Cf. 431. Find-place unknown. Śuṅga period. (Bachhofer, *Early Indian Sculpture*, pl. 71 a. *Mathura Museum Catalogue* 1910, pl. XXI a.)

I 20.—Fragment (ht. 1' 8½") of a slab, containing the head of a Buddha figure under a projecting arch which is decorated with a foliated design. Nose missing. Hair arranged in concentric rows of schematic waves surmounted by a high *ushnisha* of peculiar shape. Find-place unknown. Post-Gupta period.

I 21.—Fragment (ht. 1' 3") with portion of the hand of a colossal image.

I 22.—Fragment (ht. 4") consisting of the head and right hand of a female figurine with a cluster of flowers at the side of her head. Find-place unknown.

I 23.—Fragment (ht. 11") with a nude winged flying figure carrying a garland. Find-place unknown.

I 24.—Fragment (ht. 9") with portions of two standing female figures. Find-place unknown.

I 25.—Fragment (ht. 5½") with the legs of a standing male figure.

I 26.—Fragment (ht. 7¾") of a bas-relief containing the heads of two figures.

I 27.—Fragment (ht. 10") of a bas-relief with a female figure standing facing under an ogee arch. Find-place unknown. Śuṅga period.

I 28.—Fragment (ht. 9" ; width 1' 6") of a bas-relief decorated with a border of scroll-work over which one male figure seated to front and part of a second figure. Find-place unknown. Medieval period.

I 29.—Fragment (ht. 4½") of a bas-relief exhibiting a full-blown lotus in the left corner and portion of a Buddhist *harmikā* in the centre. Find-place unknown.

I 30.—Fragment (ht. 1' 1") carved with two bas-reliefs placed one over the other. The upper panel which contains a standing Buddha figure is defaced. The lower panel shows two male figures worshipping a *stūpa* decorated with three parasols and two streamers.

The panel which is enclosed between pilasters, is broken below. The fragment was found let in a wall at the Sitala Ghaṭī and obtained for the Museum by Pandit Radha Krishna. On loan from the Government of India.

I 31.—Fragment (ht 1' 7") of a railing, consisting of a railing pillar, on which is a male figure holding a lotus in his right hand, of a coping stone carved with a head under an ogee arch and of three cross-bars decorated with lotus-rosettes. The fragment was found at a shrine at the Sitala Ghaṭī and acquired for the Museum by Pandit Radha Krishna. On loan from the Government of India.

I 32.—Fragment (ht. 9") of a bas-relief carved with a railing consisting of a railing pillar with a male figure holding a garland and wearing Indo-Scythian dress and a belt with pendant, also with a coping stone carved with an ogee arch and two cross-bars on each side. The fragment was found in clearing a well at Jamālpur and made over to the Museum by Lieutenant-Colonel W. Vost, I. M. S.

I 33.—Fragment (ht. 7½") carved on one side with a flying *deva* figure carrying a flower basket in its left hand and a handful of flowers in the right, and on the reverse with flowers and leaves in low relief. The sculpture was preserved at the Allahabad Library till December 1907 and probably originates from the Jamālpur site.

I 34.—Fragment (ht. 1' 6") with the figure of a Harpy (Skr. *suparṇa*) flying to the proper left and holding an offering. The figure has conventional wings and tail and wears a turban and *dhotī*. The sculpture has perhaps made part of a tablet of homage like no. Q 2, representing a *stūpa* worshipped by *suparṇas*. A portion of the parasol surmounting the *stūpa* is still preserved. The fragment was presented to the Museum by Mr. Ingram in 1909 and came from the bungalow once occupied by Mr. Growse. Its original find-place is unknown.

I 35.—Fragment (ht. 1' 3") with portion of a nimbus surrounded by foliage of the *kadamba* tree (*Anthocephalus cadamba*) and with the figure of a flower-showering celestial being, flying to the proper right. The fragment evidently formed the upper, proper, left corner of a Buddha image. It was brought to the Museum in 1909 from Uspahār, 6 miles south-west of Mathurā, east of the road to Sonk.

I 36.—Fragment (ht. 1' 1") with portion of a circular halo surrounded by foliage of the *pipal* tree (*Ficus religiosa*) and with

the figure of a flower-showering celestial, flying to the proper right. The fragment evidently is the upper, proper left corner of a Buddha image. It is said to have come from Anand Tilā at Unchhāgaon, 7 miles south-west of Mathurā on the road to Sonk. On loan from the Government of India.

I 37.—Fragment (ht. 10½") of a frieze carved with three figures, a Bodhisattva and two Buddhas, seated cross-legged. The Bodhisattva raises his right hand in the attitude of imparting protection (*abhaya-mudrā*), the Buddhas are seated in meditation. The Bodhisattva is wearing a richly decorated turban beautified with two oblong and one circular plaque. Each of those figures appears to have been placed between two attendants standing and holding flowers and garlands, but only four of these attendant figures are preserved. The upper part of the frieze is decorated with a foliated border in which lion heads on vases alternate with acanthus leaves.

This sculpture may be compared with I 7. Similar rows of Buddhas with attendants are found in the Graeco-Buddhist art of Gandhāra. Obtained from a *bāghichā* near the Bhutesar mound. On loan from the Government of India.

I 38.—Fragment (ht. 10½", width 3'-2½") of a frieze carved with a row of six figures walking towards the right and comprising a musical procession headed by a wealthy citizen who carries a garland and wears a *mukuta*. The figure next to the headman is that of a *chauri*-bearer. Of the remaining four figures one blows in a conch shell, and three are shown in the act of beating a drum. The proper right half of the relief is occupied by an architectural structure typifying a walled city with a gate-house. The gate-way (*nagara-dvāra*) is flanked by two square towers (*gopura-attalaka*) with conical roofs surmounted by finials. The door leaf (*kavaca*) fixed to the right tower is indicated. Each tower has a window and over it a balcony with balustrade. The gate adjoins a crenelated city-wall (*prākāra*), beyond which in the background roofs of other buildings are also visible. In front of the city-wall we notice a structure with a curvilinear roof surmounted by three finials. This building is evidently shown in side elevation. Dr. Coomarswamy considers it to be an apsidal shrine (*deyasra-vṛtta*, *gaja-prishṭha* or *kuñjara-prāsāda*) and regards it as the only example anywhere illustrated in an old relief (*Early Indian Architecture, Cities and City-gates*, p. 223, fig. 7). For apsidal temple, see also *Indian Culture*, October 1938, p. 355. The frieze belongs to the 1st century A. D. The city-gate is similar to those carved at Sanchi.

Pt. Radha Krishna obtained this sculpture from the Gali Kānugoyān where he found it let into the wall of a house. On loan from the Govt. of India. (Vogel, *La Sculpture de Mathura*, p. 34, pl. XXIII (a), *ASR.*, 1909-10, p. 75, pl. XXVII d)

I 39.—Fragment (ht. 1' 9") of a frieze containing three male figures, perhaps Bodhisattvas, standing to front with the right hand raised to the shoulder and the left placed on the hip. The central figure holds a small vessel in his left hand probably Maitreya. There are traces of a fourth figure on the proper right side. The sculpture, which belongs to the Kushāṇa period, was obtained from Kans-kā-Qila, on the bank of the Yamunā in Mathurā City. On loan from the Government of India. Compare 734, 971 and 2102, representing four standing figures in *abhayamudrā*.

I 40.—Door jamb (ht. 1' 6") representing a male figure standing with a fly-whisk in his right hand. It belongs to the Kushāṇa period and came from the Sarasvatī Kund, 1 mile from Mathurā on the Delhi road, where it was worshipped as Kṛṣṇa. On loan from the Government of India.

I 30.—Fragment (ht. 9½", length 1' 11") of a frieze carved with a *stūpa* being worshipped by two winged flying *devas* holding garlands in their hands. The form of the *stūpa* is of some interest being similar to that carved on Āyāgapatta No. Q 2 with the difference that the present *stūpa* has a single belt of railing about its middle. From Brindāban. Kushāṇa period. Cf. I 10.

I 31.—Bas-relief (ht. 9") carved with portions of a panel showing the cubical mansion of a *stūpa* adorned with three parasols of which one is lost. Kushāṇa period. From Brindāban.

I 32.—Fragmentary bas-relief (ht. 7" x 11") carved with a scene in which four figures participate. The first is a female figure standing with a long garland in both hands and inclined towards the next figure which represents a young man. He holds a money-bag under his left armpit from which he is emptying a stream of coins which are piled up in front of the female figure. The third figure represents a young man with frizzled hair and drapery covering one shoulder standing in *abhayamudrā*. In front of him we see another male figure poised in air holding lotuses in right hand. Below are traces of a kneeling figure.

The scene is a Mathurā copy of the representation of the Dīpaṅkara Jātaka as found in Gandhāra. The first figure may be identified as the young girl in the Jātaka story and the next one

as Sumedha who offered all his wealth to obtain a few lotuses for worshipping the Buddha Dipaṅkara. The identification of the next figure is not free from difficulty, although the figure suspended in the air may be that of the devout worshipper Sumedha himself. Material red sand stone. Judging from the style the relief appears to belong to the Gupta period. Find-place unknown. For the Dipaṅkara Jātaka in Gandhāra stone, cf. Gandhāra No. 1543 in the Mathura Museum.

KT/136.—Fragment (ht. 7") showing an elephant without head, hind legs and tail. Near the front left leg is a male figure of somewhat emaciated features having great similarity with the Brāhmaṇa of the Viśvantara Jātaka painted in the Ajanta caves. He is dressed like a recluse and is clinging to the elephant's leg. Above the back of the animal are some leaves of a tree under which the beast stood, and also the right hand held in *abhaya-mudrā* of some standing figure now lost. The elephant is not caparisoned or otherwise adorned. It is probable that the scene refers to the Viśvantara Jātaka [*Faus.* 547] in which the Bodhisattva born in the Śibi kingdom as Prince Viśvantara and famous far and wide as a paragon of charity gave away his magnificent rain-bearing elephant to the Brāhmaṇa of the Kāliṅga country which had suffered from drought & famine. Gupta period. From Katra Keshavadeva.

371.—Stele (Skr. *ūrdhvapatta* ; ht. 2' 9" ; width 1' 2") carved on the front into two compartments separated from each other by a balcony enclosed by Buddhist railings above and below. From the three windows in the balcony three human faces are looking outside. The lower panel is much defaced having the right corner broken away. The scene in the upper panel is enclosed between two columns supporting a heavy entablature, and shows a group of four persons. The two figures on the proper left side are female one of whom is a royal lady in a dancing pose (*nrityotsava*) and the other her parasol-bearer (*chhatra-dhārīṇī*). The two male figures on the right show a nobleman of high rank and his attendant standing at the back and holding his master at both shoulders. This scene is a copy of the scene on the reverse side of the Bacchanalian group from Maholi recently acquired. The attitude of the male figure as interpreted from the better preserved Maholi specimen suggests a slight degree of intoxication. This slab was found in 1914-15 in the Kaṅkalī Tīla Well, from which place Maholi is only two miles to the south. The present scene must have been carved after the Maholi Bacchanalian group had been completed and became well-known. *JISOA.*, 1938, pp. 68-72, fig. 3.

415.—Fragment (ht. 7') of a bas-relief carved with a winged harpy or *suparna* carrying a garland. From Katra Mound.

431.—Fragment (ht. 10½"; length 2') of a bas-relief carved with two ogee arches, one complete and the other only partly preserved. The scene under one arch shows a human being carrying a pole on his shoulders at each end of which is suspended a young boy. In the foreground is a tree conventionally treated. Behind him is a rocky cave. In the incomplete panel the cave is visible and also part of a leg. It is possible the scene refers to an incident in the Mahāsutoma Jātaka (Fausboll, No. 537, Vol. V, pp. 456 ff. Also *Jātakamālā* XXXI.). The story relates how a certain king addicted to meat developed a taste for human flesh, and in order to satisfy this craving he came to having his own subjects secretly murdered. His crime was discovered but for refusing to give up cannibalism he was driven out of the kingdom. Living in a forest he caught travellers and ate them. One day being repulsed in a man-hunt he took to heels and got his foot pierced with a splinter. He vowed to offer hundred and one princes to the tree-deity if his foot were healed in seven days. The wound did heal within that time and the cruel Yaksha captured one hundred princes whom he hung on the tree by means of cords passing through their hands. The man-eater (*purushāda yaksha*) was ultimately converted to a pious life by prince Sutasoma who was the Bodhisattva himself and who was caught as the last victim. In the present sculpture the central figure with his cruel look represents the pitiless man-eater. He is evidently transporting in a heartless manner two of his princely victims to the foot of the tree shown in the foreground. The cave at the back either served as the dungeon for his victims or as the residence of the exiled man-eater. Kushāṇa period. Compare also I 17. From Pipalwāla Well, Mathura City.

441.—Stele (ht. 2') carved with an elephant standing on a lotus. Gupta period. From Pipalwāla Well, Mathura.

543.—Lower portion (ht. 1' 1") of a stele carved with two recessed figures standing on either side of a central pilaster made of *kankar* stone. Medieval period. From Nauhjhil. Acquired by Pt. Ram Chandra, Deputy Inspector of Schools, Muttra, and presented to the Museum.

563.—Relief (ht. 12½" X 12") showing a sunk panel containing two standing figures holding garlands. The coiled ends of the garland are placed in baskets supported on the heads of two

squatting dwarfs, which in the attitude of their hands and legs with a scarf tied round the knees recall the corpulent squatting figures like C 3. Kushāṇa period. Find-place Kaṅkāli Tīla.

574. — Fragmentary bas-relief (ht. 7") carved with four female worshippers holding lotuses. Kushāṇa period. From Kaṅkāli Tīla.

734. — Bas-relief (ht. 6½") showing four male figures wearing *mukuta* and standing in *abhaya mudra* with left hand held akimbo. Similar to No. 971, 2102 and I 39. Kushāṇa period. From Salempur Well.

811. — Fragmentary bas-relief (ht. 8") carved with ten male and female figures arranged in three rows, all in *añjalimudra* and apparently worshippers. Kushāṇa period. From Well Shāh Qāzi, Isapur.

963. — Fragment (ht. 7½") of a bas-relief carved with lower portion of a female figure with two squatting attendants. Kushāṇa period. From Baghichī Birhal, Isapur.

971. — Statuette (ht. 6") showing four standing figures with right hand raised in *abhaya mudra* and left held akimbo. Probably representing a panel of four Lokapālas. Kushāṇa period. From Well Baghichī Birhal, Isapur. Cf. 734, 2102 and I 39.

982. — Relief (ht. 8½") showing a *Dampati* figure. Kushāṇa period. Similar to U. 26. From Mansāwāla Well at Palikherā.

995. — Bas-relief (ht. 9½") carved with a pot-bellied corpulent nude dwarf holding what appears to have been a *musala* in left hand. Moggarapāṇi *yakkha*. Kushāṇa period. From Mansāwāla Well at Palikherā.

1265. — Fragment (ht. 10½") of a frieze showing a row of four Buddhist monks seated in *añjalimudra* and looking to their left. Kushāṇa period. From Mātā Maṭh, Parkham.

1276. — Relief (ht. 1½") showing a family group comprising a householder, his wife and two children, all standing in *añjalimudra* in three-quarters profile to proper right. They are preceded by a procession consisting of two persons, a flute-player and another playing on a harp. This relief is a faithful representation of a joyous household group headed by a matron (*kuṣumbinī*) going to offer worship to the Buddha or Jina, as are frequently mentioned in the inscriptions of the Kushāṇa period. Find-place unknown.

1288. — Bas-relief consisting of a fragment (ht. 8" × 1'-3½") of a lintel carved on the front side with a row of Buddhas seated cross-legged under arches separated by dwarf pilasters. Kushāṇa period. Obtained by purchase in March 1917.

1347.— Fragment (ht. 11") of a bas-relief carved with four figures arranged in two rows, one of them shown with folded hands. Kushāṇa period. From Gayatri Tilā.

1516.— Stele (ht. 1'-4") carved with a sunk panel showing a *chaitya* tree inside a square railing. Three parasols are visible planted in three corners of the railing. Beneath the Buddhist railing separating the first panel from the second, are two male heads wearing conspicuous turbans. At the upper end is a border continued on proper right side carved in low relief with a series of battlements. This motif also occurs at Mathura on sculpture No. 99. Śuṅga period, about 1st Century B. C. From Mahādeva Ghāt.

1606.— Bas-relief (ht. 7") showing a male figure seated on a raised dais in *lalitāsana*. An attendant and a peacock are shown in proper left corner. From the *mukuta* and scarf the figure appears to belong to the Kushāṇa period. From Rānipurā mound, Mathurā City.

1973.— Relief (ht. 4½", length 8½") showing a panel of three seated Buddhas, the middle one in *dhyānamudrā* and the other two in *abhayamudrā*. Purchased from Major Bridge.

2102.— A panel (10" × 12") of four standing male figures, all with the right hand raised in *abhayamudrā* and dressed like Kushāṇa Bodhisattvas. Yamunā find. Cf. 734, 971 and I 39.

2278.— Steatite fragment (ht. 3½") showing an elephant race in which three animals are shown. On the big elephant in the centre sits a rider and a young elephant is running perhaps with its dame. Śuṅga period. Presented by Pt. Bhola Nath.

2330.— Bas-relief (12" × 11") showing in a sunken panel between two pilasters three worshippers holding garlands and wearing typical *Udichya* dress, the first one having a conical cap. There are two small tenons above and below. Kushāṇa period. Presented by Pt. Bhola Nath.

2335.— Bas-relief (12" X 2'-3") carved with three horizontal bands. The top-most one shows a typical Buddhist railing with seven pilasters, each pair fitted with two cross bars between them. The second band consists of six horse-shoe arches, each between two dwarf pilasters and each containing the bust of a worshipper with a garland. In the third band are five elephant-headed *yakshas*, showing the earliest representation of Gaṇeśa figure in Mathurā art, perhaps an offshoot of Kubera iconography. Examples of similar elephant-headed *gaṇa* or *yaksha* figures are found at Amrāvati

(see Dr. Coomaraswamy's *Yakshas*, part I, pl. 23, fig. 1.). The Mathurā sculpture belongs to the Kushāna period.

2471. — Circular disc (dia. $3\frac{1}{4}$ "') of soapstone carved on one side with concentric bands of intertwining tendrils. Cf. a similar disc from Bhita (*ASR.*, 1911-12, p.88, pl. XXXII, fig. No. 35). Sir John Marshall assigns it to the Mauryan period. Purchased by the U. P. Govt. from the collection of the late R. B. Pt. Radha Krishna.

2472. — Circular disc (dia. $3\frac{1}{4}$ "') of soapstone, carved on obverse with a central lotus, round which are arranged four animals, viz. a lion, a stag, a bull and a deer, in the spaces formed by intertwining lotus-stalks. Round this is the outermost band in which human figures alternate with five-petalled lotuses. In all there were four figures and four lotus flowers, of which only three figures and two lotuses are preserved, the rest being chipped off. The arrangement is such that the lotuses surmount the animals, while the human figurines occupy the intermediate spaces. Between the lion and the stag is a standing goddess nimbate, holding a trident in her right hand and a bunch of lotuses in left. She is looking to proper left. Between the stag and the bull is a standing female with a cup in right hand, her left hand is akimbo. She is looking to the proper right, i. e. away from the first figure. Between the bull and the deer is a warrior carrying arrows in right hand and a bow in left. The disc seems to have been connected with Mother Goddess worship. Purchased by U.P. Government from the collection of the late R. B. Pt. Radha Krishna.

2485. — Fragment (ht. 6") of a bas-relief showing the bust of a female figure wearing her hair in matted locks tied in a top-knot and having both arms thrown up to indicate an ecstatic gesture. In the back-ground we see blocks of stone carved to represent a mountain. Gupta period. Purchased by U. P. Government from the collection of the late R. B. Pt. Radha Krishna.

2741. — Fragment (ht. 11"') of a frieze carved with three Buddha figures seated in *padmāsana*, each between two attendants. Originally it must have depicted the Seven Buddhas (cf. I. 7. and I. 37) Late Kushāna period. Find-place, main street of Mathurā city near Kanskhar.

2743. — Stone fragment (ht. $8\frac{1}{4}$ "') showing a few branches and leaves of the *Bodhi* tree coming out of an ogee arch; originally carved with a *Bodhigara* (Bodhi Tree Temple). Some leaves are

shown to emerge from behind the temple. Kushāna period. Found in the main street of Mathurā city near Kanskhar.

2744. - A slab (ht. $12\frac{1}{4}$ "') carved with two pairs of foot prints, one of which has auspicious marks as lotus, *aṅkuśa*, *dhvaja*, *svastika*, *chandra*, etc. (For *Buddhapāda* slab, see Cunningham *ASR.*, Vol. 1, plate VII). Found in the main street of Mathurā city near Kanskhar.

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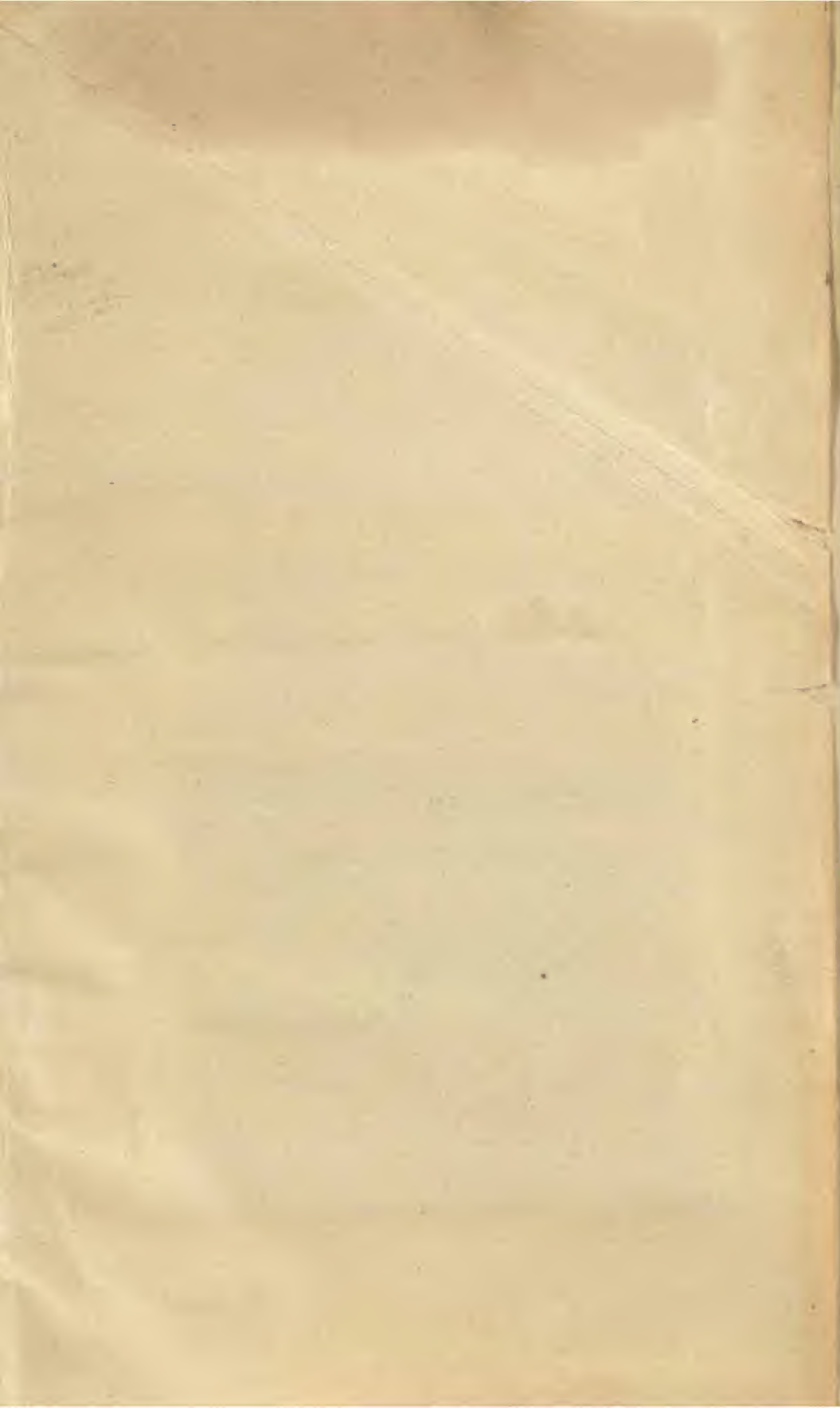
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